MAY 15, 1941

MUSICAL COURIER

REVIEW OF THE WORLD'S MUSIC

DR. HOWARD HANSON

Composer-Conductor, Director of the 11th Annual Festival of American Music at the Eastman School

20 CENTS

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2. Applicants should have graduated from high school, or from an equivalent school.
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   (c) Applicants in Conducting may be between the ages of 16 and 30.
   (d) Applicants in Flute may be between the ages of 16 and 30.

The Fellowship examinations will be held in New York City between September 20 and October 5, 1941. Applications must reach the school before July 1, 1941.

A few Juilliard Scholarships in Orchestral Instruments will be awarded by the Graduate School for study in the Institute of Musical Art of the Juilliard School of Music.

For further information address

THE JUILLIARD GRADUATE SCHOOL

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MUSICAL COURIER

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Broadcasters Fight Ruling Of FCC Regulating Radio

Order Barring Networks' Exclusive Control Over Member Stations Contested — Government's Ukase on Multiple Ownership of Broadcasting Facilities Also Seen as Having Far-reaching Effect on Musicians

Far-reaching effects on the organization of radio programs were expected to result from an order issued by the Federal Communications Commission on May 3, banning five-year contracts which networks often demand of member stations, as well as clauses requiring exclusive use of network programs. Bitter opposition to the ruling has been voiced by spokesmen of leading broadcasting chains, and a court test is believed likely.

The new regulations are designed to "open the field to new chains in order to foster and strengthen network broadcasting by free competition," according to the commission's spokesmen.

A widespread investigation of alleged "monopolistic" conditions in the radio field, particularly concerning the two chief networks and their affiliated musical activities, was announced in the Musical Courier on Jan. 1. Presumably the current order is one result of the investigation, with further developments expected in the near future.

Although the Metropolitan Opera will be broadcast again next season, the area reached may be strikingly curtailed if the current ruling of the Federal Communications Commission is not altered, according to Edgar Kobak, vice-president of the NBC Blue network.

"We intend, of course, to oppose the ruling," Mr. Kobak told the Musical Courier. "There is a possibility that the opera, the Toscanini concerts, the Damrosch Appreciation Hour and other features, educational and musical might be transferred to the other network, but the amount of time available would be limited.

(*Please turn to page* 11)

Guest Leaders May Direct NBC Orchestra Next Season

Guest conductors may replace Toscanini next season as head of the NBC Orchestra, the Musical Courier learned from an authoritative source. The Courier has been informed that, no matter what the outcome of the present conflict aroused by the Federal Communications Commission decision may be, the orchestra will be continued.

An official of NBC pointed out that the orchestra costs about $400,000 annually to sustain and no income is received from it.

Toscanini's scheduled visit to South America this summer has been cancelled by the conductor, according to authoritative reports.

Saul Caston Succeeds Polah As Reading Leader

READING, PENNA.—Saul Caston, associate conductor of the Philadelphia Orchestra, has been named conductor of the Reading Symphony succeeding Dr. Andre Polah who was in charge the past season. H. D. S.

Noted Soloists Announced for Hollywood Convention

Thousands of members of the National Federation of Music Clubs in various cities were preparing to attend the 22d biennial convention at Los Angeles, June 18 to 25 as this issue of the Musical Courier went to press. Josef Hofmann will be soloist on Junior Day, June 21. Other soloists announced by Mrs. H. Carroll Day, convention program chairman, include: Beryl Rubinstein and Arthur Loesser, two-piano team; Charles Kullman, tenor and Helen Jepson, soprano, of the Metropolitan; Rosalyn Tureck, pianist; Eudice Shapiro, violinist; Rose Dirman, soprano; Elsie Houston, soprano; and Helen Louise Oles and John Hopper, duo-pianists.

Cincinnati Opens 41st May Festival

(Special to the Musical Courier)

CINCINNATI, O.—An enthusiastic throng assembled in Music Hall for the opening concert of the 41st Biennial May Festival, rose in vociferous tribute as Eugene Goossens entered. Mr. Goossens, conducting his sixth May Festival, opened the series with Handel's oratorio, Israel in Egypt, which had not been heard at these sessions since 1884. It was marked by excellent singing by the Festival Chorus and the soloists, Josephine Antoine, Kathryn Meisle, William Hain, Julius Huehn and John Gurney. M. D.

Governor Lehman Vetoes Bill to Make Opera Tax-Exempt

ALBANY, N. Y.—The Moffet Bill, which would have exempted the Metropolitan Opera House from real estate taxation by New York City, was vetoed by Governor Herbert Lehman on May 2. He acted at the request of Mayor Fiorello H. LaGuardia, who in a letter stated "such a proposition is untimely."

Gallo Is Named Chicago Opera's General Manager

Weber Remains Artistic Director —Toscanini Closes 50th Season of Orchestra Brilliantly

By RENÉ DEVRIES

CHICAGO.—According to a statement by Robert Hall McCormick, chairman of the board of trustees of the Chicago Opera Company, Chicago is to have an opera season in 1941. At a board meeting Fortune Gallo was appointed to go to New York to secure artists for the expected season. The managing director of the San Carlo Opera Company was also asked to prepare his schedule and furnish a list of artists before the next meeting, to be held on May 15. While Gallo is in the East, Mr. McCormick and the other trustees will open a financial campaign to raise the fund for the promised season.

Mr. Gallo, in a statement issued last week, said that he will have the title of general manager. Henry Weber will continue as artistic director. One of Gallo's main assignments will be "the revival of city and statewide interest in Chicago Opera comparable to that which existed when the late Samuel Insull headed the organization." He will maintain offices in New York and Chicago and will continue his San Carlo Opera Company, which will open its 31st tour in October.

The board of trustees of the Chicago Opera includes besides R. H. McCormick, chairman; Chauncey McCormick, Barnett Farroll, Weymouth Kirkland, Ira Nelson

(*Please turn to page* 20)

← LILY PONS is officially inducted as the "daughter" of a Greek Evzone unit at the National Headquarters of the Greek War Relief Association in New York. Miss Pons was "inducted" by the 71st Regiment of the U. S. Army last fall.

GRACE MOORE → HONORED ON MEXICO CITY'S PAN-AMERICAN DAY

The Metropolitan Opera soprano was guest at the reception given at the Ministry of Foreign Affairs, at which Iziquiel Padilla, right, Secretary of Foreign Affairs, was host. American Ambassador Josephus Daniels, left, presented Miss Moore. (Story on page 5).

Apex Newsphotos

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May 15, 1941
Sixty-Second Year

St. Louis Opera in Greatest Season

By OSCAR CONDON

ST. LOUIS, MO.—The St. Louis Grand Opera Association ended its spring season of four productions, having exceeded in attendance and artistic value any of its past efforts. The net results achieved were thrice commendable.

Mozart's Don Giovanni was the most ambitious and in many respects the most successful effort in the association's history. Ezio Pinza in the title role headed a superior cast which included Tito Schipa as Don Ottavio; Nicola Moscona as the Commendatore; Lorenzo Alvary as Leporello; Carlos Alexander as Masetto, with Anna Roselle singing the part of Anna, Vivian Della Chiesa that of Elvira and Margit Bokor essaying the role of Zerlina. Pinza, vocally magnificent, constantly illuminated the performance with dynamic temperament and imaginative acting. Schipa was highly effective in both singing and acting and in fact, the entire cast was without exception, wholly admirable. Laszlo Halasz' general artistic direction was in the best tradition.

Swarthout as Mignon

Mignon, with Gladys Swarthout singing the name part, was a first local performance of the Thomas opera. Miss Swarthout gave a fine account of her artistic abilities. Tokatyan's Wilhelm Meister carried assurance. Christina Carroll, a young newcomer of promise, did well as Philene. Others included Rose Inghram, Nicola Moscona, Giuseppe Cavadore, Carlos Alexander and Nathan Newman.

Traviata afforded the first operatic appearances here of Helen Jepson and James Melton. Violetta was beautifully portrayed by the glamorous Jepson. Melton sang the part of Alfredo Germont with assurance, laurels went to Carlo Morelli as Germont. Rose Inghram appeared as Flora, Helen Wright as Annina, and Messrs. Cavadore, Alexander, Newman and Dickinson Eastham completed the cast giving capable performances. The ballet, under Victoria Cassan, was an outstanding feature, also the scenic investiture by Richard Rychtarik and the stage direction of Max Liebl.

Double Bill Heard by 6,500

The final event was Cavalleria and Pagliacci. While the preceding three operas were given in the Municipal Opera House, the double bill was performed in Convention Hall at seat prices ranging from fifty cents to five dollars. Upwards of 6,500 persons availed themselves of this operatic opportunity and were rewarded with two splendid performances. Dusolina Giannini proved one of the best Santuzzas heard here in a decade, Kurt Baum enacted a thoroughly fine Turiddu and Alexander Sved appeared for the first time here as Alfio with a voice of uncommon ringing brilliance. Lola as sung by Rose Inghram and the Lucia of Florence Timmerhoff rounded out an ensemble of splendid balance. Halasz conducted.

Pagliacci began with a stirring Prologue by Sved, whose Tonio was an outstanding achievement. Canio was again the one and only Giovanni Martinelli. Della Chiesa was a charming Nedda and Cavadore and George Czaplicki were admirable as Beppo and Silvio.

The Philadelphia Orchestra under Eugene Ormandy's direction gave the closing concert of the very successful Civic Music League season. The S.R.O. sign was displayed long before concert time. The orchestra was in top form and gave the assembled throng an unforgettable experience. Ormandy programmed his own version of Handel's Concerto in D major; the fourth Brahms symphony; Strauss' Till Eulenspiegel and excerpts from Wagner's Die Meistersinger.

The program for next season's Civic Music League series, under the direction of Alma Cueny, will include Rachmaninoff; Nathan Milstein, Lily Pons, Donald Dickson, and the Indianapolis Symphony Orchestra under Fabien Sevitzky.

Photo by Ira E. Hill

ETHELYN HOLT,

lyric soprano, participates in the broadcast to London today (May 15) for the British War Relief, and known as "Friendship Bridge." The program is broadcast over WMCA at 4 o'clock.

Gainsborough's Duchess, New Opera By Albert Coates, Bows in Hollywood

By RICHARD DRAKE SAUNDERS
Musical Courier Bureau,
Hollywood, Calif.

Albert Coates' new opera, Gainsborough's Duchess, received its first hearing April 20, in concert form under the composer's direction in Royce Hall, University of California at Los Angeles, the performance repeated April 23 in Embassy Auditorium. The music was charmingly lilting, with a mood of whimsicality prevailing. It contrived to suggest the 18th Century atmosphere of the opera, though contemporary in expression, the score polyphonic and instrumentally rich.

The plot by C. Reginald Grundy, deals with a misunderstanding between Gainsborough, famed painter, and his celebrated model, the Duchess of Devonshire. After the rout of scandalmongers, the Duchess assists the romance of Gainsborough's eldest daughter.

Vera de Villiers-Graaff, for whom the opera was written, carried the difficult title role with distinction, bringing vocal opulence to her two arias, particularly a lovely Song of the Nightingale, with bird notes (played on a record) in the orchestral background. In the role of Gainsborough, Alexis Tcherkassy showed an appealing baritone, making much of his aria in defense of landscape painting.

George Burnson sang both Lord Beechmaster and the Duke of Devonshire in an excellent baritone, his duet with the Duchess proving one of the highlights. Henry Korn showed a pleasing tenor as the young lover, with Marcia Noleen and Marguerite Kostelnik as the Gainsborough daughters. Raymond Moreman's U.C.L.A. chorus sang efficiently. A rousing drinking song, by Korn, Burnson and male chorus, was warmly applauded. Action and background of the opera were narrated by George Houston.

(*Please turn to page 22*)

Max Rabinoff in Hospital

Max Rabinoff, impresario of the former Boston Opera Company and other musical enterprises, was stricken with appendecitis on May 9 and rushed to Mt. Sinai Hospital, New York, for an operation. Mr. Rabinoff was reported to be doing well.

Wagner Elected President by Publication Society

Oscar Wagner, dean of the Juilliard Graduate School, has been elected president of the Society for the Publication of American Music succeeding A. Walter Kramer. The society also announced the election to its advisory music committee of Paul Boepple and Harrison Potter.

David Van Vactor's Quintet for Flute and Strings and Ulric Cole's Piano Quintet have been selected for publication this year.

Pulitzer Music Prize Won by Edmund Haines

The Pulitzer Scholarship of $1,500, given annually "to the student of music in America who may be deemed the most talented and deserving, in order that he may continue his studies with the advantage of European instruction," has been awarded to Edmund Haines, of the Eastman School of Music, Rochester, N. Y. Mr. Haines, who is 27, was born in Ottumwa, Iowa, and is studying for the degree of Doctor of Philosophy in Music. He was awarded the prize for his Symphony No. 1, which was performed recently in Rochester.

Free Admission for Army and Navy Men

Following the custom of 1918, men in the uniform of the Army or Navy will be admitted free on Saturday and Sunday nights at the Lewisohn Stadium, New York, this summer during the New York Philharmonic - Symphony season, which opens June 19.

Photo by Cosmo-Sileo

YEHUDI MENUHIN SAILING FOR FIRST SOUTH AMERICAN TOUR

accompanied by his wife, father and accompanist. Left to right: Jack Salter, his manager, saying farewell to the party; Mrs. Menuhin, the violinist and his accompanist Hendrik Endt. Mr. Menuhin is being featured on this tour by Impresario Bernardo Iriberri of Buenos Aires as the Musical Ambassador of Good Will from the U. S. to South America. On his return he plays on July 21 at the Lewisohn Stadium, his first engagement there, and on July 24 and 26 at Ravinia.

ZINO FRANCESCATTI,

soloist at West Point with the United States Military Academy Symphonic Band, under Capt. Francis E. Resta.

Francescatti Concludes Tour with West Point Concert

Zino Francescatti, violinist, completed his second American tour by appearing as soloist at West Point in the Bruch G minor concerto with the U. S. Military Academy Symphonic Band under Capt. Francis E. Resta, director of music and bandmaster at the military academy.

After a summer holiday in California, Mr. Francescatti starts another transcontinental tour. For the third consecutive season he is soloist with the New York Philharmonic-Symphony, Chicago and Cincinnati symphony orchestras and makes his second appearance with the Pittsburgh Symphony and Rochester Philharmonic.

THE EASTMAN SCHOOL SENIOR ORCHESTRA.
Standing at center, left, is Dr. Howard Hanson, Director of the Eastman School of Music, conductor of the orchestra; at right, Dr. Paul White, associate conductor.

Eastman School's 11th Festival of American Music Presents 24 Scores

DR. HOWARD HANSON

By LEE FAIRLEY

ROCHESTER, N. Y.—The Eastman School of Music of the University of Rochester under the direction of Dr. Howard Hanson gave the eleventh annual Festival of American Music on five successive evenings, April 28 to May 2. There were performances of 24 works by native composers, including first hearings of several scores.

An innovation on this year's festival was the opening concert by the Rochester Civic Orchestra under Dr. Hanson in Kilbourn Hall. The program held works by Eastman School students who are candidates for the degree of Doctor of Philosophy in composition. The opening score was Edmund Haines' Symphony No. 1, in three movements. A contemplative and expressive slow movement is framed by two rhythmical and extremely vigorous fast movements. The symphony deserved the cordial reception given it by the audience present.

This was followed by William Naylor's Rape of the Moon, for chorus, orchestra, narrator, and soprano, setting a poem by Amy Lowell. The composition displayed effective choral writing, but seemed to miss some of the possibilities suggested by the exotic poem. Charlotte Wachs, soprano, and Oscar Cooper, baritone-narrator, appeared as soloists.

The concluding work was Herbert Inch's Concerto for piano and orchestra with Nathaniel Patch as soloist, the solo instrument treated as an integral part of the orchestra. The work is in three movements, of which the *andante* is perhaps the most satisfying with its almost folk-like simplicity. Mr. Patch, Dr. Hanson, and the orchestra received an ovation for a brilliant performance from the audience, which packed Kilbourn Hall.

Cantata and Orchestral Music

The second concert in the Eastman Theatre by the Eastman School Senior Symphony, Dr. Hanson conducting, was preceded by Dr. Hanson's Festival Fanfare and the national anthem. This was followed by the finale from Gustave Soderlund's symphony, a spirited *vivace*, with contrasting slower sections of a romantic tinge. The composer was in the audience to acknowledge applause.

Next was a suite, Paul Bunyan, by the gifted Californian, William Bergsma, at present a student in the Eastman School. Of these excerpts from a ballet of the same name, the opening Dance of the Blue Ox, fittingly ponderous, and the Finale were the most effective, the last rising to a brilliant climax. Mr. Bergsma was present to share the applause with the orchestra and conductor.

The first half concluded with Bernard Rogers' cantata, The Raising of Lazarus, for soloists, chorus, and orchestra. The work expresses a tremendous range of emotion from deepest sorrow to moments of highest spiritual fervor. The principal solo role was beautifully sung by Maria Paradiso, soprano. The other soloists were Nadine Lindquist, contralto, and Karl Rodick, tenor. Mr. Rogers was called to the stage to acknowledge the enthusiastic reception.

Dr. Hanson devoted the second half to Symphony No. 2 by William Grant Still. One of the best parts is the jitter-jive dance à la Harlem, which comes as happy relief to the preceding slow movements. The orchestra played the work with appropriate richness of tone and feeling.

Little Symphony in Works of Younger Men

The third concert by the Eastman School Little Symphony, Frederick Fennell, conductor, was devoted to works by younger composers, whose music represents the more radical trends. Such a work was the Sinfonietta by the late Charles Naginski. Formally, the music is quite simple, but neither the themes or their treatment are very distinctive, with the exception of the *scherzo*-like third movement and part of the slow second movement. Homer Keller's Chamber Symphony, given its first performance, has tremendous vitality, but it never becomes purely kinesthetic. The final movement in particular has an ecstatic quality in spite of its relentless drive. Both of these works were broadcast over the NBC network. Mr. Fennell also included Bernard Rogers' charming Once Upon a Time suite, a Sinfonietta for String Orchestra by the recent Prix de Rome winner, William Denny, and concluded with Burrill Phillips' engaging Symphony Concertante. The orchestra under Mr. Fennell played with authority and enthusiasm.

Choir Assists

The concert on May 1 featured the Rochester Philharmonic and the Eastman School Choir, with Dr. Hanson conducting. The program began with the Prologue from Spencer Norton's Dance Suite. This was followed by a first performance of Bernhard Kaun's Sinfonia Concertante for solo horn and orchestra with Wendell Hoss as soloist. The composer was present to acknowledge the applause of the audience. Then Dr. Hanson led the chorus and orchestra in a thrilling reading of his own Lament for Beowulf. The last half of the program was devoted to Charles Martin Loeffler's A Pagan Poem. Dr. Hanson, Irene Grabb, piano soloist, and the orchestra were heartily applauded for the stimulating performance of this beautiful work.

Ballet Program

For the ballet program, the final event of the festival, hundreds of people were turned away. This colorful event included Deems Taylor's Circus Days; Dancers in the Blue by Mabel Daniels, the only woman composer represented on the festival; a first performance of Miss Sally's Party by William Grant Still; a choreographic version of Charles Griffes' Pleasure-Dome of Kubla Khan, and Spencer Norton's Dance Suite. Dorothy Tucker appeared as guest soloist in Bernard Rogers' The Darning Needle and Herbert Elwell's Dance for a Ballerina. Betty Macdonald was guest soloist in Burrill Phillips' clever Three Satiric Fragments. A portion of this program was broadcast through the facilities of the NBC network. Dr. Hanson and the Rochester Civic Orchestra provided sympathetic accompaniments for the ballets, which were under the direction of Thelma Biracree, from whose classes the ensemble was drawn.

PREPARING BALLETS FOR EASTMAN FESTIVAL PRODUCTIONS.
Left to right, standing: Earl Kage, Thelma Biracree, director and choreographer; Jane Van Atta, Vivian Landrock, Ruth Clark. Seated, Margie Whitford.

Grace Moore Given Medal by Mexico City

(*Picture on page 3*)

Grace Moore, Metropolitan Opera soprano, received her seventh foreign decoration, a medal from the officials of Mexico City, during her recent appearances there. Miss Moore gave two recitals at the Palacio de Bellas Artes and appeared in a special "homage" performance with the Mexican Symphony Orchestra, her latter program including an arrangement of Manuel Ponce's Estrellita made especially for her and conducted by the composer. Isaac van Grove, her accompanist, conducted the operatic arias which made up the rest of her program. She was named special emissary of good will for the Americas by U. S. Ambassador Josephus Daniels.

Returning to this country, Miss Moore joined her husband, Valentin Parera, at Saranac Lake, N. Y.

Westminster Head Announces Coast Summer Session

Dr. John Finley Williamson, president of the Westminster Choir College at Princeton, N. J., has announced a summer session for organists, choirmasters and supervisors, and a summer college for high school and junior college students at Occidental College, Los Angeles, Calif., from June 30 to July 18.

Rosalie Miller Sings at Educational Alliance

Rosalie Miller, soprano, assisted by Frank Mittler, pianist, gave a recital on April 20 at the Educational Alliance, New York, her program listing a group of Hugo Wolf Lieder, three Cancoes by Octavio Pinto, a French group and songs by American composers.

FESTIVALS REVIEWED

Complete details on three festivals which opened just before this issue of the Musical Courier went to press will be given in the June 1 issue. These include the Ann Arbor, Mich., Festival, the Cincinnati May Festival and Fabien Sevitzky's Festival of American Music in Indianapolis.

Beethoven-Brahms-Sibelius Festival Hailed in Capital

WASHINGTON, D. C.—The final concerts by the National Symphony, consisting of a Beethoven-Brahms-Sibelius Festival, were a fitting climax to a brilliant season. On the first afternoon Antonio Brosa was the violin soloist in the Sibelius Concerto. On the following evening Mr. Brosa joined forces with Raya Garbousova, cellist, in the Brahms Double Concerto. Mr. Brosa brought sensitive musical feeling and a luscious tone, which combined with the temperament and vitality of Miss Garbousova made this a satisfying performance. Dr. Kindler gave a memorable interpretation of the Sibelius 2nd Symphony. Wonderfully vital and exciting, this work brought forth "bravos" from a crowded auditorium.

The closing concert presented the George Washington University Chorus under the direction of Dr. Robert Howe Harmon, and Ania Dorfmann as soloist in the Beethoven Piano Concerto in C Major. That favorite of Washington concertgoers, Brahms' C minor Symphony, made a dignified and eloquent conclusion.

The concert previous to the festival brought Percy Grainger (always a popular pianist) as soloist with the orchestra in the Saint-Saëns G minor Piano Concerto. Dr. Kindler conducted the unfamiliar Tchaikovsky 3rd Symphony, of which the National Symphony has just finished a sensitive recording. Mr. Grainger was so enthusiastically received that he offered two of his own compositions as encores.

The Chamber Music Guild String Quartet, Frank Gittleson and Alexander Levin, violins, Benjamin Sosner, viola, Marcel Ancher, cello, assisted by Abrasha Robofsky, baritone, gave an excellent concert at the Cosmos Club, featuring Dover Beach, by Samuel Barber, and the Debussy Quartet. The group will continue with several more concerts during May.

The Budapest String Quartet thrilled with their weekly Saturday afternoon performances throughout March and April. Josef Roismann and Alexander Schneider, violins, Boris Kroyt, viola, and Mischa Schnieder, cello, formed an ensemble of artistry.

Mrs. Dorothy Hodgkin Dorsey presented Nelson Eddy, baritone, in a program ranging from classics to more popular pieces. He was wildly received by his enthusiastic followers. Theodore Paxson assisted admirably at the piano.

The last Constitution Hall concert of the season was that of Richard Crooks under the above management, on Easter Sunday. Cherry blossom visitors mingled with the usual Washington concert goers and filled the hall to capacity. Mr. Crooks' well balanced program was lengthened by a number of encores. He was ably assisted at the piano by Frederick Schauwecker.

GERTRUDE EFFENBACH.

League Awards Made

Three young artists were chosen from 41 applicants at the final auditions on April 17 at Town Hall, New York, by the National Music League, Mrs. Anna C. Molyneaux, managing director. They were Davis Cunningham, tenor; William Hess, tenor; and Lois Wann, oboist. The judges included Marjorie Lawrence, Metropolitan Opera soprano; Charles Hackett and Alexander Smallens, for voice; Mrs. John Barbirolli, Nicolai Berezowsky and Rudolph Kolisch, for instruments.

Mr. Cunningham is a graduate of Wooster College and the Juilliard Graduate School, where he studied with Mme. Anna M. Schoen-Rene. He has appeared in concert, opera and radio, and two seasons ago sang in Stars in Your Eyes, on Broadway. He is currently appearing in Lady in the Dark with Gertrude Lawrence.

Mr. Hess is a pupil of Florence Easton, former Metropolitan Opera soprano, and of Raoul Querze. In addition to radio engagements, he has been heard in oratorio and with the National Orchestral Association in opera and concert.

Miss Wann studied with Henri de Busscher and later at the Juilliard Graduate School with Michel Nazzi and Bruno Labate. She has appeared with numerous orchestras in New York as soloist and at the Williamsburg Festival.

The League, a non-profit cooperative concert management bureau, holds auditions periodically to fill vacancies on its list. The three counselors, Leon Barzin, Leopold Mannes and Paul Boepple, hold the preliminary auditions.

8th Piano Auditions

The Board of Judges for the eighth annual National Piano Auditions, sponsored by the National Guild of Piano Teachers, with the itinerary of each judge, has been announced recently by Mrs. Irl Allison, National Guild Secretary of New York.

This group of eminent music educators, one to each of 112 cities in 40 states from coast to coast, will audition, rate, and certificate 15,000 student pianists during this and next month.

Engaged for this service are:

William O'Toole, Carl Berggren, Hans Barth, Hazel Griggs, John Mokrejs, Richard McClanahan, Adela Laue, Walter Charmbury, Paul Stoye, Dr. Carl Beutel, Mrs. Carl Beutel, Dr. Franklin Stead, Cecil Berryman, Gladys Ondricek, Jewell Bethany Hughes, Harold Morris, Dr. LeRoy B. Campbell, Arthur H. Arneke, Edwin Kappelmann, Elizabeth Gest, Francis Moore, Charles Haubiel, Carl Roeder, Effa Ellis Perfield, Franklin Cannon, Mark Hoffman, Adelaide Trowbridge Perry, Lucienne DeMonfort, Bristow Hardin, John Carre, Rose Raymond, Anthony Plastino, Ralph Rauh.

Pupils will have the opportunity to participate in any one of the following 112 cities:

Alabama—Birmingham.
Arkansas—El Dorado, Russellville.
California—Bakersfield, El Centro, Los Angeles, Oakland, Pomona, San Bernardino, San Diego.
Colorado—Denver.
Connecticut—Bridgeport, New Haven.
Delaware—Wilmington.
District of Columbia—Washington.
Florida—Jacksonville, Miami, Tampa.
Georgia—Atlanta, Columbus.
Idaho—Boise, Nampa.
Illinois—Chicago, Barrington.
Indiana—Fort Wayne, Indianapolis.
Iowa—Clarinda, Fort Dodge.
Kansas—Dodge City, Wichita, Hutchinson.
Kentucky—Louisville.
Louisiana—Lake Charles, Monroe, New Orleans.
Maine—Lewiston, Augusta, Portland.
Massachusetts—Boston, Fall River, Springfield, Worcester.
Michigan—Detroit.
Minnesota—Duluth, Minneapolis.
Missouri—Kansas City, St. Louis.
Montana—Kalispell, Missoula.
New Jersey—Trenton, Newark.
New York—Albany, Binghamton, Buffalo, New York City, Schenectady, Syracuse, Utica.
North Carolina—Asheville, Charlotte, Durham, Greensboro, Raleigh.
Ohio—Akron, Cleveland, Toledo.
Oklahoma—Ardmore, Oklahoma City.
Oregon——Baker, Pendleton, Portland.
Pennsylvania—Philadelphia, Pittsburgh, Scranton.
Rhode Island—Providence.
South Carolina—Columbia, Rock Hill.
South Dakota—Rapid City, Sioux Falls.
Tennessee—Knoxville.
Texas—Abilene, Amarillo, Austin, Stephenville, Corpus Christi, Dallas, Fort Worth, Houston, San Antonio, Wichita Falls, Victoria, Temple, Waco.
Utah—Ogden, Salt Lake City.
Virginia—Norfolk, Richmond, Roanoke.
Washington—Colville, Seattle, Spokane.
Wisconsin—Milwaukee, Racine.
Wyoming—Casper.

National Symphony To Launch Campaign

Subscription Drive for 1941-2 Announced by J. P. Hayes

WASHINGTON, D. C.—The eight Wednesday evening concerts next season of the National Symphony Orchestra will be sold on an all-subscription basis with no tickets available for individual programs, it has been announced by J. P. Hayes, new manager of the orchestra. Mr. Hayes said that in this connection there will be a general reduction in prices. Subscriptions will be limited only to the capacity of Constitution Hall, 3,844.

To launch the new policy, Mr. Hayes declared, an intensive subscription campaign, from Oct. 15 to Nov. 1, will be conducted by a special women's committee. He said that similar campaigns have proved successful in other cities, "and it can be done in Washington."

The two Sunday series will continue on a part subscription, part single sale basis. Season ticket prices for these have been reduced in many instances, Mr. Hayes said.

Photo © by Harris & Ewing
J. P. HAYES

Boston Symphony Closes 60th Season With Brilliant Lists

By CYRUS W. DURGIN

BOSTON.—The 60th season of the Boston Symphony Orchestra is over. Subscribers to the Friday afternoon and Saturday evening series took their leave of Serge Koussevitzky and his incomparable orchestra May 2 and 3 with ovations.

His final program brought forth no new pieces. But there was novelty in the two Gymnopedies of Erik Satie, which Debussy put into orchestral dress. Mr. Koussevitzky gave us three movements from violin sonatas of Corelli, transcribed for massed strings by Ettore Pinelli. The concerts were completed with a marvelous interpretation of La Mer by Debussy and superb performances of the First Symphony of Brahms.

The week before, we had first local hearing of the stimulating Variations On a Theme of Frank Bridge (Benjamin Britten) and of the finely conceived and scored Essay for Orchestra by Samuel Barber. Mr. Koussevitzy was so taken by Barber's work that he immediately repeated it in the same concerts. Britten's score shows some influence of Prokofieff and the later Stravinsky. Schumann's D minor Symphony and the Till Eulenspiegel of Strauss were also on the program.

Missa Solemnis Impresses

Koussevitzky conducted a brilliant performance of Beethoven's Missa Solemnis, for the benefit of the orchestra's pension fund, at Symphony Hall Sunday afternoon, April 27. The choruses were the Radcliffe Choral Society and the Harvard Glee Club, trained by G. Wallace Woodworth. Rose Dirman, soprano; Hertha Glaz, contralto; John Priebe, tenor, and Julius Huehn, bass, were the quartet soloists. E. Power Biggs took the organ part.

Bela Bartok's ingenious Divertimento for strings was introduced locally by Stanley Hassell, conducting at Jordan Hall the chamber orchestra of the Converse Club, composed of New England Conservatory people. Other items were Sir Hamilton Harty's arrangement of the Handel Water Music, an Aubade of Lalo, Sibelius' From the North, most unlike Sibelius since it was an orchestral transcription by Adolf Schmid of a piano transcription made by Harold Bauer of a Sibelius song and the "Adelaide" Violin Concerto ascribed to Mozart. Soloist for the latter was Harry Ellis Dickson, of the Boston Symphony.

Webster and Smeterlin Play

Beveridge Webster was collaborating pianist at the last of the three concerts by the Boston String Quartet. He participated in Mozart's E flat Quartet (K. 493) and Brahms' Piano Quintet in F minor. The remaining number was the B flat Quartet, No. 3, by Rossini.

A recital in memory of the late Evelyn Ames Hall was played at Jordan Hall by pianist Jan Smeterlin. Mrs. Hall was for some years a notable figure in the musical life of Boston, an excellent pianist, and an authority on piano literature. A Haydn sonata, the adagio from Beethoven's Hammerklavier Sonata, a large Chopin group and two Smeterlin transcriptions—the Intermezzo from Carmen, and of Ravel's La Valse constituted the program.

A benefit for the Pioneers of Palestine brought back to Boston for the first time in four years that great artist of the violin, Bronislaw Huberman. Accompanied by Boris Roubakine, Mr. Huberman—who was in top form—offered, among other pieces, the Mendelssohn Concerto and sonatas by Handel and Franck.

The Mozart Flute Concerto in D major (K. 314) and Smoke Drift, by the Boston composer Peggy Stuart, were highlights of the latest concert by the Women's Symphony Orchestra. Harriet Peacock took the solo part of the concerto, and Miss Stuart assisted at the piano in her music. Alexander Thiede conducted.

Rand Smith, Boston baritone, gave a pleasant recital, ably accompanied by George Reeves. Other recent musical events have been a concert by the Harvard University Orchestra, Malcolm H. Holmes conductor, and a piano recital by Donald Currier.

Photo by Cosmo-Sileo
GUIOMAR NOVAES BIDS AU REVOIR
to New York as she leaves on the SS. Uruguay for her native Brazil after announcing the terms of the Novaes Award for young pianists.

At 74, Mrs. Beach Recalls Her First Critics

Summer will mean no vacation to Mrs. H. H. A. Beach, probably the dean of American women composers. For her it will be only another opportunity to add to her list of compositions which she admits is more than 300, but as to the exact total she is frankly in doubt.

"I shall return to the MacDowell Colony at Peterboro," she told the Musical Courier interviewer. "There, where so many things have been inspired, in painting, art, literature as well as music, I hope to continue to receive inspiration from the quietude of the colony and the congenial atmosphere of those who come there."

Mrs. Beach said she had nothing definite in mind. Already she has composed in every form of music including symphony, sonatas, chamber music, choral works, songs and religious numbers. But, despite the fact that she will be 74 years old this fall "and I am not ashamed of my age," she is still alert to the opportunities for composition.

Two Influences

"Perhaps it is due to two influences," she continued. "I started my professional career at the age of 16 when I was soloist with an orchestra conducted by Adolf Neuendorf in the old Boston Music Hall. My mother was my first piano teacher and she also was a severe critic. Then when Dr. Beach and I were married, he felt that my future lay in composition, and very often he and I would discuss works as I was preparing them. He might differ as to certain expressions and so would my mother, with the result that I had two critics before facing a professional critic.

"And Dr. Beach would be very impartial and hard-boiled. As a boy he had been a singer and only the tug of medicine kept him from going into music professionally. My mother was both a pianist and singer, so you can see the influences exercised on me."

Mrs. Beach said that when both her husband, who was a noted surgeon and demonstrator of anatomy at the Harvard Medical School and associated for many years at the Massachusetts General Hospital, and her mother died in 1910 within a few months of each other, she suffered a loss which threatened to stop her career. Dr. Beach, she said, was "old-fashioned" and believed that the husband should support his wife.

Photo by Lomax Studio

MRS. H. H. A. BEACH

"But he did not want me to drop my music, in fact, urged me to keep on," she said, "with the stipulation that any fees I received should go to charity. So hospitals, charities, institutions and similar organizations all were the recipients. I was happy and Dr. Beach was content."

Concerts Here and Abroad

Mrs. Beach recalled that as a bride she played the Mozart D minor piano concerto with the Boston Symphony under Gericke. She was 18 at the time and had appeared with him the previous year and with Theodore Thomas and his orchestra. Both in solo recitals, with chamber music ensembles and orchestras, she concertized in this country.

Following the death of her husband, she went abroad and at Munich met an old friend, Marcella Craft, American soprano, of the Opera there. The visit was extended to three years during which she went back to her music, at first in a few performances for charitable organizations. She played her piano concerto with the Berlin Philharmonic under Theodore Spiering, former concertmaster of the New York Philharmonic, in Berlin, Leipsic and Hamburg. With the Munich String Quartet, all first desk men of the Munich Symphony, then conducted by Richard Strauss, she played her piano quintet. Mrs. Beach recalled that she had had but one rehearsal with the members before the public performance.

"Strauss was preparing the premiere of his Ariadne at the time," she said. "He had rehearsed the orchestra all day without a pause and when it came time for me to go over my work with them, they were exhausted and I suggested a postponement, but they refused. They were delightful to me and when our rehearsal was over, the only one we had, they seemed refreshed and thanked me profusely."

Rome called her, and she played her violin sonata as well as her trio. She recalled how one critic had called upon her prior to her debut in Germany and told her not to be offended if the audience was not enthusiastic or the orchestra played in routine fashion, or even if no critic attended.

"He was trying to let me down easily, I suppose," she said. "But he came to the rehearsal, stayed through and wrote a magnificent and laudatory review that really amazed me. I was accepted not as an American but as a composer, and the orchestra played magnificently."

Mrs. Beach, until comparatively recently, has maintained her schedule of playing every season. As late as 1929 she appeared in Rome, at the American Embassy, for the Anglo-American Hospital there. Also she was the last assisting soloist to appear with the Kneisel Quartet, she pointed out.

"And I was born in 1867, on Oct. 24, the same year as the elder Mme. Curie, Toscanini and Dr. Noble," she said with pride.

Symphony Based on Irish Airs

Her symphony, based on old Irish airs, is particularly close to her heart, she confessed. It has been played in Pittsburgh, Chicago, Boston, San Francisco, and by the late Henry Hadley and more recently by Eugene Plotnikoff in New York. Her cantata, The Canticle of the Sun, for quartet, chorus and orchestra, is proving the most popular of her later works and in some places, she said, has annual performances.

With the coming of June, Mrs. Beach will make her annual pilgrimage to Peterboro where, she said, practically everything she has written since 1921, was inspired. And then to Cape Cod for a brief rest and to complete her sketches.

"Music means my inner soul," she said simply.

H. A. S.

Musicians Named for Honors by Women's Clubs

Carrie Jacobs Bond and Mrs. H. H. A. Beach were among the 53 women named as representing "the great strides made by women in the last 50 years" by the General Federation of Women's Clubs. Geraldine Farrar was selected as representative of opera, and Antonia Brico and Ethel Leginska for orchestral conducting. All have been invited to the golden jubilee triennial convention at Atlantic City, May 19 to 24.

New Opera Company Plans N. Y. Season

Group of Young Singers Will Give 6 Weeks' Series

Plans for a new opera group of young singers to present a season in New York next fall were discussed at a benefit concert at the Hotel Pierre on April 30.

The New Opera Company, named after a contest in which some 500 names were suggested, and sponsored by Mrs. Lytle Hull, will open a six weeks' series of performances at the Forty-fourth Street Theatre next October. Two operas will be presented each week, and on two other nights of the week there will be performances by a ballet company. On the remaining night there will be operatic productions by the nucleus of the Glyndebourne Festival Opera Company, of England, which is now in this country.

Other speakers at the concert were Deems Taylor, composer and critic, and Jean Dickenson, soprano. The program included numbers by Dusolina Giannini, soprano of the Metropolitan, heard in scenes from Cavalleria Rusticana and Carmen, with the New Chorus, conducted by Herman Adler, the latter also appearing in numbers by Mozart, Brahms and Wolf and folk songs, with solos, by Benjamin De Loache, Ray Miller, Anthony Scott, Anna Steck and Alec McConnell. Miss Giannini, with Edwin McArthur at the piano, sang other songs. Chopin works were played by Robert Goldsand, pianist.

Photo © by Fayer of Vienna, Dorland House

RICHARD TAUBER,

tenor, now a British subject, returns to this country in October for a tour of the United States and Canada. Engagements have already been closed for him in New York, San Francisco, Los Angeles, Winnipeg, Edmonton and Saskatoon. Mr. Tauber is now touring Scotland with the operetta, Land of Smiles.

Metropolitan to Make 1942 Birmingham Visit

BIRMINGHAM, ALA.,—For the first time in Birmingham, the Metropolitan Opera Association will be presented in this city next Spring, for one or more performances, under the auspices of the Birmingham Music Club. Also selected to appear on the Music Club's artist series are Sergei Rachmaninoff, Zino Francescatti, Kirsten Flagstad, the Ballet Russe, the Philadelphia Orchestra, and Lawrence Tibbett.

A. G.

Promenade Concerts Opened by Stewart

Swarthout is Soloist at Inaugural —Series to Continue for 6 Months

TORONTO.—Reginald Stewart, Canadian pianist-composer-conductor, started the eighth season of the Promenade Symphony Concerts here on May 1. The series continues for six months. Mr. Stewart came here after conducting the first of four concerts of the summer series of the NBC Symphony. He will break his schedule to conduct the New York Philharmonic-Symphony Society in the Lewisohn Stadium there on July 14, 15 and 16.

Mr. Stewart has been engaged also to appear as pianist at two concerts next year during the centennial season of the New York orchestra. He will play under Barbirolli's direction.

Gladys Swarthout, Metropolitan Opera mezzo soprano, was the soloist at the inaugural here singing Dido's Lament from Purcell's Dido and Aeneas and another Purcell number. With Lester Hodges at the piano, Miss Swarthout also offered songs of Chausson, Granados and Pittaluga.

Mr. Stewart's opening program included Aaron Copland's El Salon Mexico and Cotillon by the Canadian, Arthur Benjamin.

Other artists who will appear during the series, many programs of which will be broadcast, are Ruggiero Ricci, Rose Bampton, Percy Grainger and Wilbur Evans. A grand opera night is also scheduled and several novelties are listed for hearings.

N. M.

Kreisler Reported Improved

The condition of Fritz Kreisler, in Roosevelt Hospital since being hit by a truck in New York April 26, was reported as "favorable" on May 13. At that time the violinist was said to be conscious and to have recognized his wife at his bedside.

REGINALD STEWART

Philadelphia Has Bach Cantata Series

PHILADELPHIA.—The third annual Bach Cantata Festival of the Philadelphia Choral Festival Society, James Allan Dash director, was held in St. James Protestant Episcopal Church, on May 2 and 3, before audiences that crowded the church. The instrumentalists were from the Philadelphia Opera Orchestra, and the soloists included Margaret Keiser and Agnes Davis, sopranos; Jean Watson and Thelma Davis, altos; Albert Munson, tenor; Blake Ritter, bass; Randall Wilkins, organist; and Robert B. Miller, at the harpsichord. The Bach Festival Chorus of about 150, sang throughout with excellent precision, and tonal balance. Mr. Dash, conductor of these festivals since their beginning, showed a comprehensive knowledge of the scores and fidelity to their spirit.

The festival included three sessions, during which 13 cantatas were presented, not always in their entirety, but arranged to hold the greatest interest. They were Nos. 11, 180, 140, 21, 65, 150, 68, 34, 27, 105, 104, 53, and 50. For the final one, the Bach chorus was joined by the Brahms Chorus of 150 voices. Agnes Davis and Jean Watson particularly distinguished themselves by excellent singing of their arias. The translations of the texts were by Henry S. Drinker.

Commencement at Curtis

The Curtis Institute of Music held its Eighth Commencement and conferring of degrees in Casimir Hall on May 3. Dr. Alexander McCurdy, head of the organ department, played three beautiful choral preludes preceding the Graduate Procession. The Rev. Dr. Joseph Fort Newton was the speaker. Director Randall Thompson spoke briefly in introduction of Dr. Newton. Diplomas of the Institute were awarded to 33 graduates by the president, Dr. Mary Louise Curtis Bok, Dr. Thompson, and Cary W. Bok. The degree of Bachelor of Music was conferred upon Leo Samuel Luskin (in accompanying), Robert E. Grooters (in voice), and Albert Samuel Falkove (in viola). The honorary Degree of Doctor of Music was conferred upon Frederick E. Hahn, head of the Philadelphia Musical Academy, violin virtuoso and pedagogue. The Curtis Award for the member of the graduating class "whose musical and personal qualifications are outstanding in the student body," was won by Robert Grooters.

The Philadelphia La Scala Opera Company closed its season with a brilliant performance of Aida. The title role was admirably taken by a newcomer, Gertrude Ribla. Sydney Raynor was Rhadames; Maria Crescentini, Amneris; Claudio Frigerio, Amonasro; John Lawler, the King; Nino Ruisi, Ramfis; Irene Jacoby, the high priestess, and Constante Sorvino, the messenger. All sang and acted their parts well. Giuseppe Bamboschek conducted, and William Sena provided the colorful ballet. Benjamin Altieri, outdid himself in the staging, which was unusually impressive.

Ruth Luty, pianist, gave an interesting recital in the Academy of Music Foyer before a large, enthusiastic audience. Three compositions by her teacher Alberto Jonás, dedicated to Miss Luty, and performed for the first time, were Vision, When Night Falls, and Novelette. Several encores were demanded. Miss Luty has a pleasing tone, fine technic and musicianship.

Guild Singers Heard

The Guild Singers, Isadore Freed, conductor, gave a concert in the Academy of Music Foyer, featuring music of England of Yesterday and Today, South America, and Folk Music of the Empire. As always, this group did good ensemble work, and the program was exceedingly interesting. Alyce Bianco was the capable accompanist.

Photo by Herbert Mitchell
JOHN HERRICK

his audience by his impressive and inspiring readings. Josephine Neri, soprano, and Elsie MacFarlane, contralto, proved authoritative musicians and sang with taste and sensitivity. Clifford Menz, tenor, likewise proved thoroughly effective. His opening aria set a high standard which his associates ably met.

For Dr. Brase it was the 26th time he has opened the festival. His large chorus, comprising the Bethany Oratorio Society proved well trained and flexible to his wishes. Joseph Kirshbaum, director of the Bethany Symphony Orchestra, deserves commendation for the manner in which the musicians gave support.

On the second evening Mr. Kirshbaum conducted the orchestra in a concert at which Mr. Menz, Marguerite Faivre and Laiten Weede, violinists, were the soloists.

Miss MacFarlane with Mr. Kirshbaum as violinist and Oscar Thorsen, pianist, gave a recital on Thursday evening.

Miss Neri and Mr. Herrick were heard in a joint program the following evening, the latter's program ranging from Torelli, Handel and Arne through operatic arias by Verdi and Giordano to modern composers. Excellent diction, impeccable phrasing, rich tone and a sense of style were disclosed by the baritone. Miss Neri's performance was characterized by brilliance, individuality and good musicianship.

The St. Matthew Passion was presented by the 500-voiced chorus and solo quartet on Friday evening, with Dr. Brase again conducting. This was the sixteenth time the work has been heard here. The chorus sang with authority, competently assisted by the quartet. It was a moving reading of the massive score.

Piatigorsky Soloist

Gregor Piatigorsky, eminent cellist, was the featured instrumental soloist, his recital occurring on the afternoon of the final day. The fascinated audience demanded many encores after his brilliant reading of sonatas by Beethoven and Eccles, Ravel's Habanera, the Paganini Campanella, and some of his own arrangements. Valentin Pavlowsky was his capable piano associate.

The festival concluded with another stirring presentation of Messiah with the same soloists. N. S.

6,000 Students Compete In Musical Festival

Eastern Educators Hear Noted Speakers in Atlantic City

ATLANTIC CITY, N. J.—The six-day biennial convention of the Eastern Music Educators Conference opened here on May 2. As a prelude 6,000 high school students of music came from eleven eastern states to take part in the fourth annual National School Music Festival, Region 4. Those taking part had been selected from among 24,000 students in Maryland, Delaware, New Jersey, Pennsylvania, New York, Connecticut, Rhode Island, Massachusetts, Vermont, New Hampshire and Maine. The chairman of the school music festival was Frederic Fay Swift of Ilion, N. Y. Contests, with awards to all attaining a stated degree of proficiency, were a feature of the sessions.

Luther Richman, of Richmond, Va., president-elect of the Southern Music Educators Conference, was among the speakers at the main convention, discussing rural music. Olin Downes, music critic of the New York Times, presented a review of the "national music picture."

Marshall Bartholomew, conductor of the Yale Glee Club, urged a further cementing of relations between the Americas by the aid of music. Fowler Smith and Russell V. Morgan, directors of music in the public schools of Detroit and Cleveland, spoke on music in relation to national defense. A banquet was a feature.

Musical performances included the Juilliard School's presentation of Rossini's Barber of Seville in English at Convention Hall, under Albert Stoessel, musical director, and Leopold Sachse, stage director. The New Jersey All-State High School Orchestra and Chorus, were conducted respectively by Osbourne McConathy and Carol M. Pitts, in an afternoon concert, part of which was broadcast.

(Right)
STUDENTS OF THE ACADEMY OF VOCAL ARTS,
Philadelphia, in a scene from The Maid of Elizondo, by Offenbach, which they recently performed in that city and in Phoenixville, Penna. Left to right: James Pease as Vertigo; Margaret Martin as Manuelita and John Harrold as Miguel.

Lothar Wallerstein Engaged as Chicago Opera Stage Director

Dr. Lothar Wallerstein, for 12 years stage director of the Vienna Opera, has arrived in the United States and will fulfill a contract for the Chicago Opera Company. Dr. Wallerstein, who received his medical degree in 1906 and formerly was professor of piano at the Ginevra Conservatory, produced Fidelio for Toscanini at the Salzburg Festival and Figaro, Euryanthe and Coq d'Or under Bruno Walter. He has been chief stage manager in Breslau, Duisburg, Frankfort; was leader of the opera class at the Hoch Conservatory in Frankfort, professor of dramatic arts at Vienna University and leader of the operatic school at The Hague for the past two years.

He has been stage manager at the Teatro Colon, Buenos Aires, served in similar capacities at Amsterdam, Rotterdam, Scheveningen, Rome and Milan and has made new arrangements of several operas with Werfel and Richard Strauss. Dr. Wallerstein also is the author of many essays and articles.

Lindsborg Festival Week Stirs Throng

LINDSBORG, KAN.—Two impressive performances of Handel's Messiah, opening and concluding the programs, marked the annual festival at Bethany College here. Dr. Hagbard Brase conducted both performances and again displayed that musicianship familiar to festival audiences. Seats for the two offerings were sold out four days before the opening of the festival and the huge audiences filling Presser Hall included representatives from 19 states.

The solo quartet this year comprised newcomers. John Herrick, baritone, made excellent use of his admirable voice and revealed complete command of style. Mr. Herrick sang with dignity and won

Kolberg New Concertmaster of Cleveland Orchestra

Hugo Kolberg has been appointed concertmaster of the Cleveland Orchestra. He will be soloist early in the next season in the Tchaikovsky Concerto.

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ORCHESTRAL CONCERTS

Smeterlin Plays Under Baton of McArthur

New York City Symphony Orchestra, Edwin McArthur conducting, Jan Smeterlin, pianist, soloist; Carnegie Hall, April 20. Program:

Overture to The Barber of Seville, Rossini; Piano Concerto in E minor, Chopin; Unfinished Symphony, Schubert; Romeo and Juliet overture-fantasy, Tchaikovsky.

With this concert, Edwin McArthur took over the final period of concerts indoors by the New York City Symphony, with Jan Smeterlin assisting. Romantic traits distinguished the reading of Chopin given by Mr. Smeterlin, the work being played with much skill and digital finesse, if not the ultimate in lusciousness of tone. Mr. McArthur gave an accompaniment of capable sort. His performance of the Rossini overture was rather roughshod. Later the orchestra gained in richness and dramatic force in the Schubert and Tchaikovsky works.

Philharmonic Features Serkin

Rudolf Serkin was the piano soloist in Mozart's C major concerto (K. 467) at the April 24 concert of the Philharmonic Orchestra under John Barbirolli. Other music heard consisted of the same composer's rarely played Serenata Notturno No. 6 for two little orchestras, and Debussy's Afternoon of a Faun, and La Mer.

Serkin's serene and chaste style, together with his sensitive control of tone and immaculate execution, made his contribution one to delight connoisseurs. He garnered demonstrative approbation.

The unfamiliar Mozart composition was interesting chiefly as a relic, but cannot be said to belong to the master's significant creations. It ripples along amiably enough, but lacks salient character.

Barbirolli gave eloquence and a wealth of lovely shadings to the Debussy works. It was a skillful idea to contrast their sensuous harmonies with the forthright diatonics of the Mozart scores.

Zoltan Kurthy Conducts Own Work

Zoltan Kurthy is the first viola of the Philharmonic Orchestra and a composer as well. Some time ago John Barbirolli asked him to write a work useful as "a program opener." Kurthy did so and called the opus simply Overture. It was performed in Carnegie Hall at the Sunday matinée of April 27 and proved to be pleasant, unpretentious music, melodious and scored with tasteful facility. Barbirolli honored the composer further by allowing him to conduct his score, and he proved himself to be fully competent with the stick.

The rest of the program had Beethoven's eighth symphony and Brahms' D minor piano concerto, the latter repeated from the evening before, and again with Rudolf Serkin as the soloist. He demonstrated anew his complete command of the massive work, both in interpretation and execution.

McArthur in Beethoven Program

New York City Symphony Orchestra, Edwin McArthur, conducting Mischa Mischakoff, violinist, soloist. Carnegie Hall, April 27. Program:

Egmont overture, D major violin concerto, Symphony No. 8, Beethoven.

Returning to the podium for another appearance with the city ensemble, the young American conductor elected Beethoven instead of Wagner. As before Mr. McArthur showed control of the players and familiarity with the numbers selected. However, it was noticeable that Mr. McArthur seemed not so completely dominant in the Bonn master's scores as with those of the sage of Bayreuth. Mr. Mischakoff's reading was scholarly and musical, if not possessed of much imagination.

Opera at a Symphony Concert

Following its previous procedure of combining a complete opera with a regular symphony program, the National Orchestral Association ended its Carnegie Hall concert of April 28 with a performance of Puccini's Gianni Schicchi. The action took place on the front reaches of the stage, with the orchestra placed behind a thin back drop and practically invisible. There was enough transparency for the hands of the conductor, Leon Barzin, to be seen by the prompter, who relayed the tempi to the singers.

Usher in Finales of Season in Gala Spirit

A well coordinated presentation was given by a cast excellently trained musically and altogether satisfactory vocally. The only defect was faulty enunciation by some of the soloists of the text sung in English. However, George Britton, the Gianni, could be understood at all times. His acting too portrayed the ludicrous Gianni admirably and he sang resonantly and intelligently. Camille Fischer revealed a sweet voice and winning personality as Lauretta. William Hess had ample lyricism and romance as Rinuccio. Others who aided well in the spirited ensemble were Philip Duey, Richard Reeves, Ellen Repp, Elizabeth Dunning, Helen Henry, Carl Nicholas, Anthony Scott, Frank Taylor, Oscar Catoire, Dorothy Baxter and Leonard Stocker. Resourceful and atmospheric costumes and settings brought credit to Howard Bay. Barzin and his orchestra gave fine and rich instrumental support. The audience responded with sincerely warm applause.

The concert part offered Cherubini's Anacreon Overture, and Ernest Bloch's suite for viola and orchestra, the solo part played by Milton Katims with sure fingers and sensitive combination of tone, technic and musicianship.

The 4 B's at Carnegie Hall

Philharmonic-Symphony Society, John Barbirolli conducting, Mishel Piastro and John Corigliano, violinists, soloists, Carnegie Hall, May 1. Program:

Symphony No. 1, Beethoven; Concerto in D minor for two violins and string orchestra, Bach; Symphony No. 1, Brahms.

The three B's of symphonic literature with another B on the podium made up the re-arranged program necessitated by the sudden illness of Horowitz, who was to have been the soloist. In his place, the two concertmasters of the orchestra dipped into the Bach repertoire and came up with a work sometimes heard in another key for two pianos. Both are skilled musicians and gave understanding interpretations under the propulsive Barbirolli baton. In fact, the conductor was in spirited mood throughout the evening with a decided propensity for con brio readings. The audience, not too large, seemed satisfied.

Horowitz in Philharmonic Finale

The New York Philharmonic-Symphony closed its 99th season on May 4,

(*Please turn to page* 11)

A CONNOISSEUR OF PIPES.

Robert Casadesus, French pianist, examining some of his collection. Mr. Casadesus was soloist on March 14 and 15 with the Cincinnati Symphony.

Robert Casadesus to Conduct Summer Master Classes

Robert Casadesus will conduct piano classes for the second consecutive year at the transplanted Fontainebleau School, in Newport, R. I., this summer. The classes will be held during July and August at St. George's School.

Mr. Casadesus was touring here when the war closed the original Fontainebleau School in France where he had taught for many summers. Beatrice Sendler, president of the Fontainebleau Alumni Association, conceived the idea of establishing a Fontainebleau piano class in this country under Casadesus. John Frothingham, a friend of the pianist, persuaded his old school, St. George's, to lend its buildings for the purpose. This is the only place where Casadesus is available as a teacher.

Casadesus is one of six pianists engaged as soloists for next year's centennial season of the New York Philharmonic-Symphony. This will make 17 appearances he has made with the orchestra in six seasons. He will also play with the Chicago Symphony next season, making eight appearances with that essemble in three seasons.

This summer Mr. Casadesus will give two concerts with the Symphony Orchestra of Mexico under Carlos Chavez. His concert tour next season opens on Oct. 2 and includes an appearance with the Rochester Symphony in which his wife, Gaby, and he will play his own Concerto for Two Pianos. This work had its American premiere in Cincinnati on February 10, 1940, when M. and Mme. Casadesus played it with the Cincinnati Symphony, Eugene Goossens conducting.

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RCA Victor has released eleven compositions by American Composers recorded by the Eastman-Rochester Orchestra, Dr. Howard Hanson, Conductor.

Eastman School Publications by members of the faculty include: "Answers to Some Vocal Questions," T. Austin-Ball; "Method of Organ Playing," Harold Gleason; "Examples of Counterpoint," Gustave Soderlund; "Handbook of Conducting," Karl Van Hoesen; "Modern Method for Double Bass," Nelson Watson; "Chorale Collections," Elvera Wonderlich.

For further information address:

Arthur H. Larson, Secretary-Registrar
Eastman School of Music, Rochester, New York

Versatility in Dance Stressed by Atty Van Den Berg

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

Atty van den Berg, former soloist with the Jooss Ballet, has achieved personal triumphs and has conquered audiences—but the greatest thrill she ever had was when her steamer sailed into the Narrows and she beheld New York City for the first time. It was night, the skyscrapers were alight, and anything closer to fairyland the young, impressionable dancer of the Jooss Ballet had never seen.

"In Amsterdam our skyscraper is only eleven stories high," she explained. Indeed, such a city and such a country were inspiring to her. But about all she saw of New York City was the sight on deck. For immediately after docking, the Ballet went into rehearsal; the rehearsals were followed by appearances; the appearances were followed by tours; and eager Miss van den Berg saw the United States only through train windows and one-night stands at various cities.

So, after the transcontinental tour, a European tour with the same group, and a return to her native Amsterdam, the dancer came to this country in 1939 "for good." Her first impression of New York was no disappointment, for she loves the city just as much as ever.

A Thorough Apprenticeship

With the Jooss Ballet she danced many prominent roles, having joined the company after a year's study in England under one of the Jooss scholarships. Previously she had studied in Amsterdam, where she received perhaps the most intensive training offered in Europe. There, instead of going to college, she entered a dance conservatory, where she studied every aspect of the dance and its related arts.

"How I did work!" she exclaims, obviously still awed by what she had gone through. "I had to study ballet, pantomime, theory and composition, the history of music, history of costume, and eurythmics. Besides, there were selective subjects and constant preparation for recitals, which were held at the closing of each semester during the four-year course.

"To testify to the thoroughness of Dutch training, for instance, in the Jooss Ballett, which had representatives from about every nation in Europe, the Dutch dancers far outnumbered the others." And Miss van den Berg's eyes sparkled with pride. "My school was supposed to become a government subsidy, but whether it operates since the invasion I do not know. It is so seldom that I get a letter from home; and when I do, it has much more important things to say. . . .

"It was while I was in the conservatory that I first saw the Jooss Ballet, and was so fascinated by their dancing, that I felt it was exactly the form I should pursue." Therefore Miss van den Berg wasted no time in making arrangements for a summer course with Kurt Jooss, and it was not long before she found herself a leading member of the company. As such, she toured with them over much of the globe and was hailed as one of their most talented artists.

Ballet Versus Solo Dancing

Asked why she did not continue with the Jooss Ballet, the dancer explained in words that many young artists engaged in creative or interpretative work might carefully ponder. "I, like many others, sooner or later intended to go off on my own in the concert field. Now, the ballet gave me the best practical experience that I could ever hope to obtain. Every member was a true artist, and I learned more than I thought there was to be learned. But, after three years with them, I felt it necessary to develop my own individuality to prevent myself from slipping in a groove. Therefore I left them for self-study, to evaluate various schools, and to determine the means and techniques best fitted for my own personality."

Thus Miss van den Berg, while retaining as a basis certain stylistic features of the Jooss school, has arrived at an individual style through a trial-and-error period of creating and polishing dances that will be seen in her forthcoming American engagements. Her style of dance composition does not admit of planning a choreography to music already in existence.

Creating New Dances

"First I am motivated by an idea," she says, "the source of which could be nearly anything—a painting, a situation, an object, a character. Then I toy with that idea for as long a period as several months. Sometimes I discard it entirely; sometimes I modify it; but I keep it with me until its design is clear in my mind. Then, and not until then, I work with the composer until both of us are satisfied with the result."

Since this personable young dancer will make her first formal American solo appearance outside of New York in the coming season, dance enthusiasts throughout the country and in New York will have the opportunity of seeing her in programs of dances she has been working on for some time in the past.

Already announced are recitals in Boston, Newtonville, Mass.; Lakeside, Ohio; Buffalo; Toronto; Chicago, and Batavia, N. Y. Next April she will give sixteen concerts in Oklahoma. New York audiences will see her in a joint appearance with Eugene Loring, in the November 16 concert of the Y.M.H.A. Dance Series.

Photos by Fritz Henle

ATTY VAN DEN BERG
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Dance Notes

Boris Novikoff will present his Russian America Ballet at Jordan Hall, Boston, June 14. The program is to be given in memory of Anna Pavlowa and the proceeds will be used to create scholarships for the ballet school. The ballets to be given are Russian Fair (Moussorgsky and Rimsky-Korsakoff), Les Sylphides (Chopin), Roumanian Rhapsody (Enesco), and Unfinished Symphony (Schubert). All the choreography has been composed by Novikoff.

* * *

Dancers En Route (Elizabeth Waters, Linda Locke and Sam Steen) have recently returned from an extended tour which took them as far west as Kansas City, Mo., and south to New Orleans, La. More than 20 concerts were given.

* * *

Iva Kitchell presented her program of Dance Pantomimes and Parodies at the United States Military Academy at West Point on May 4.

Margaret Smith Heard

Margaret Henderson Smith presented songs of America in costume before the Phalo Club.

Schipa Sings in Opera in Coast Engagements

Completing his engagement with the Metropolitan Opera in The Barber of Seville in Cleveland on April 18. Tito Schipa, tenor, left for Spokane, Wash., where he sang Alfredo in La Traviata on April 23 with the National La Scala Opera Company. On April 26 he was heard repeating the performance with this company in Portland, Ore. Amelio Colantoni is director of the company, which also includes Giovanni Martinelli, Grete Stueckgold, Virginia Le Rae and Nicola Moscona.

Catherine Fuller in Recital at Ridgewood, N. J.

RIDGEWOOD, N. J.—Catherine Fuller, coloratura soprano, was heard by a large audience in recital here recently. The Missouri singer, who has appeared there in the leading roles in Victor Herbert's Naughty Marietta and De Koven's Robin Hood, selected English ballads and well-known numbers from operettas of Friml, Romberg and Strauss. Several encores augmented her program.

Russ Program Given

In observance of his birthday on May 4 a program of songs by Elmo Russ was broadcast over WQXR.

Addresses Wanted

The Musical Courier desires to obtain the present addresses of the following:

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Santelli, Lita
Schneider, Annetta
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Sommovigo, Oddone
Staffardi, Gualtiero
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Taizline, Eugene
Taylor, William B.
Trabilsee, Tofi
Van Rhyn, Rene
Viviani, Gaetano
Xirelli, Tito
Zeikel, David

Orchestras

(Continued from page 9)

the occasion marking also the 50th anniversary of Carnegie Hall, in which the concert took place. Vladimir Horowitz was the distinguished soloist in Rachmaninoff's concerto in D minor (No. 3), under the baton of John Barbirolli. This was a performance of great clarity and flashing virtousity on the part of the pianist. Technically, it was music-making of supreme brilliance and power. The orchestral reading at times seemed a bit turbulent. The opening half of the all-Russian list brought a stirring performance of Tchaikovsky's Fourth Symphony. Soloist and conductor were both repeatedly recalled.

McArthur and Jan Peerce With City Symphony

Under the direction of Edwin McArthur, the final concert of the New York City Symphony Series again attracted a large audience to Carnegie Hall on May 4. McArthur demonstrated the importance of the conductor's role in producing an integrated effect with what has been regarded as a somewhat loosely woven organization. He opened with the Overture to Oberon of Weber, which received a serene interpretation. His guest, Jan Peerce, sang Il mio tesoro' from Mozart's Don Giovanni and O Paradiso from L'Africana of Meyerbeer. Continuing with a broadly conceived reading of Haydn's London Symphony in D major, the Overture to La Forza del Destino of Verdi, Wagner's Rhine Journey from Götterdämmerung, Forest Murmurs from Siegfried and Ride of the Valkyries from Walküre, McArthur added to his interpretations of the symphonic repertoire.

Broadcasters Fight New Ruling by FCC

(Continued from page 3)

"Then, too, some 135 stations now carrying these could refuse to take them and might prefer something else. It follows that, with fewer stations and less time available, the area served would be curtailed.

"The FCC wants one-year contracts. At present we have five-year contracts. Stations therefore know what they will receive each year well in advance. Under the one-year plan, no station would know this and they would hesitate, thereby diminishing radio advertising. All the time and money we have expended to build up these features would be lost.

"Take the Toscanini concerts for an example. We have built them up and we doubt very much if any other chain could afford to pay for them. They are not sold, but are on a sustaining basis. If we have only a limited amount of time to sell and this is covered by commercial contracts, these features will be lost.

"As Mr. Trammell (Niles Trammell, president of NBC) pointed out in his statement, we think the ruling is unfair. To make an adjustment in 90 days is impossible and we expect the ruling to be upset by the courts."

Paley Sees "Paralyzing Blow"

William S. Paley, president of CBS, in a statement assailed the decision as the "first paralyzing blow at freedom of the air in the United States." Mr. Paley said that he felt he had a "public duty as head of one of the major networks to warn, out of the depth of long experience and study," that if the decision is carried out, "networks will become mere catch-as-catch-can, fly-by-night sellers of programs." He added that "permanence and stability will have departed from the industry, and incentive to public service will have been removed from the broadcasting the American people know and like."

He declared that the commission will have reduced the networks and stations "to impotent vassals, able to survive only so long as they please the regulatory authority."

Beginning its investigation three years ago, the FCC states that it believed that contract and other relations between the chains and member stations "had the effect of creating or tending toward the creation of a monopoly in radio," which "enriched a few to the detriment of the public."

The FCC report, by implication, criticized the alleged "monopolistic" practises of the National Broadcasting Company in operating its Blue and Red Networks, since the possession of two of these was considered to give the company a competitive advantage. Criticism was also implied of the operation of a single network in each case by the Columbia Broadcasting System and the Mutual Broadcasting System.

The committee which investigated the radio situation had been appointed on April 6, 1938, and held "extensive hearings," before submitting its report. Briefs were filed, and oral arguments heard. It was adopted by a 5 to 2 vote.

Provisions of Code

The new ruling provides that no license shall be granted to a standard broadcast station which "has any contract, arrangement or understanding, express or implied, with a network organization under which the station is prevented from or penalized for broadcasting the program of any other network organization; or an agreement which prevents or hinders another station serving substantially the same area from broadcasting the network's program not taken by the former station, or . . . a station serving a substantially different area from broadcasting any program of the network."

The commission bans stations having any agreement "which provides, by original terms, provisions, for renewal or otherwise, for the affiliation of the station with the network organization for a period longer than one year, provided a contract . . . for a one-year period may be entered into within 60 days prior to the commencement of such a period; which prevents the station from scheduling programs before the network finally agrees to utilize the time during which such programs are scheduled, or requires the station to clear time already scheduled when the network seeks to utilize the time."

Also banned are contracts with networks which "prevent the station from rejecting network programs which it believes to be unsatisfactory or unsuitable, or contrary to the public interest, or from substituting a program of outstanding local or national importance, or which prevent the station from altering its rates for the sale of broadcast time for other than the network's programs."

Radio companies may not maintain more than one network, and not even two stations which "cover substantially the same service area."

Some Probable Results

Some probable results of the ruling, as summarized by the magazine Broadcasting, include the prohibition of the following: exclusive network contracts, option time agreements, arrangements running beyond the station license term of one year, ownership of more than one station in the same city by the same interests, multiple ownership, dual network operation, probably also of network participation in the transcription field, and it is foreseen that the commission's ruling may have some effect on the musical and artist management activities of the two large radio chains.

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NEW YORK RECITALS

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The final period of the New York recital season was under way in the weeks from April 15 to May 5. Already there was a perceptible thinning of the concert-givers' ranks, with additional choral and other group programs to compensate. Vocalists tended to predominate in the spring weeks. Among those of the singing fraternity heard were Janet Fairbank, Helen Alexander, Marian Pinelli, June Hess Kelly, and Cara Aldini, sopranos; Ruth Reynolds, mezzo-soprano; Olga Paul, contralto; Brooks Dunbar, tenor; Ernst Wolff, John Walsh, Frank Taylor, Edwin Fowler, Hugh W. Martyn and Jerome Sacks, baritones. In a special program, Paul Robeson, Vytautus Bacevicius, and Benny Goodman were heard in Russian music. A festival of the Dramatic Oratorio Society was opened. Instrumentalists included Herta Gruen, pianist, and Frederick Polnauer, violin, in a sonata recital; Rachelle Shubow, pianist, and Ethel Kramer, young violinist. Sylvia Macy, soprano, and Anne Everingham, harpist, gave a joint list.

Ernst Wolff Plays Own Accompaniments

Song with self-accompaniment was revived at Town Hall on April 15 when Ernst Wolff, baritone, gave his first New York recital, chiefly of German Lieder. Three opening Italian works and two English folk songs, offered as encores, gave slight variety to the program. While he is not the possessor of an unusual voice, Mr. Wolff's principal assets are an individual style in presentation and a mature understanding of concert technique. He showed noteworthy skill in his piano playing. A large audience expressed its approval by repeated rounds of applause.

June Hess Kelly in Recital

The recital of June Hess Kelly, soprano, at Carnegie Chamber Music Hall on April 15 attracted a large and friendly audience which was obviously pleased with the proceedings. Miss Kelly, whose manner and appearance on the platform added to the charm of her singing, appeared somewhat tense in her opening numbers, causing a slight uncertainty in some sustained tones. But as the recital developed, her voice revealed a refreshing clarity and her singing a keen appreciation for vocal effect. She offered songs of Handel, Haydn, Spohr, Bishop, a group of Brahms, a group of Santoliquido under the title of Poemi del Sole, and compositions of Warford, Head, Taylor, and Tyson. Willard Sektberg at the piano contributed competently.

Photo by Albert A. Hauser

VLADIMIR HEIFETZ, HARRY A. FRIEDENBERG and ALEXANDER KIPNIS, left to right, respectively composer, sponsor and soloist of the new oratorio, The Golem, in which the Metropolitan Opera bass will be featured on May 22 in Carnegie Hall, New York, supported by 100 voices of the Jewish Cultural Chorus.

Ethel Kramer, 14-Year-Old Violinist, Impresses

Ethel Kramer, 14, who has been soloist for the past year on the NBC Children's Hour, impressed an enthusiastic audience at her violin recital in Carnegie Chamber Music Hall on April 20. The young artist, with a string quartet assisting, opened her program with the C minor concerto of Vivaldi, played with splendid talent and technic. The Tartini-Kreisler Variations on a Corelli theme were performed with admirable style. Particularly remarkable was her superb virtuoso reading of two excerpts from Bach's C minor sonata for violin alone. Excessive ease of performance and lovely tone marked Wieniawski's D minor concerto, the same composer's Scherzo Tarantelle and two Paganini caprices in the Kreisler arrangements, the last especially brilliant. Several encores followed.

Ruth Reynolds Scores

Ruth Reynolds, quite unheralded, sang at Town Hall on April 22 and proved that she is a gifted interpreter with a mezzo-soprano voice of the first quality. Miss Reynolds demonstrated the great potentialities of the mezzo-soprano voice emotionally and technically and one can only wish that more mezzos would be heard in the recital field. After a sojourn in France, it was to be expected that Miss Reynolds would have a faultless style and diction in French repetoire. The remarkable thing about her concert was that any song she essayed was right in its style and technical projection. The unhackneyed program was made up of numbers by Rameau, Lulli, Gretry, Recli, Castelnuovo-Tedesco, Schubert, Marx, Chausson, Chaminade, Faure, Elgar, Alice Barnett, and Emmy Brady. Miss Reynolds and John Doane at the piano gave a concert of a high order seldom heard these days.

Frank Taylor in Songs

There were ingratiating qualities in the singing of Frank Taylor, American baritone, who gave a recital in Carnegie Chamber Music Hall on April 22. He formerly was a member of the Chicago Opera and has appeared in oratorio in the Middle West. Mr. Taylor's voice is naturally rich and resonant and he uses it with seasoned understanding.

Throughout the program, which began with compositions of Peri, Handel, Respighi and Scarlatti, he maintained a warm even vocal tone, well placed and always under control. Deems Taylor's May Day Carol was sung with finesse and emotion. Mr. Taylor's hearers called for encores. Karl Krist's capable accompaniments added to the success of his offerings.

Rachelle Shubow Plays Novelties

A well-chosen and attractive program was presented in Town Hall on April 22 by Rachelle Shubow, pianist, who has given four other recitals in that auditorium. Incorporated on it were several first time hearings including two works by Mana-Zucca, The Ghetto, from My Musical Calendar, dedicated to Miss Shubow, and New York Fugue, from the same collection, based on tunes of the Big City. Miss Shubow also presented Converse's From the Hills, dedicated to her by the composer. Her list opened with the Busoni arrangement of Bach's capriccio "On a Beloved Brother's Departure" and also included Beethoven's Pathetique sonata, Three Pastels, by Eda Rapoport (the first offering here), Mendelssohn's Variations Sérieuses and Chopin, Ravel and Toch works. The audience was cordial in approving her pianism.

John Walsh, Baritone, Heard Again

The young California baritone, John Walsh, who made his Town Hall debut last November, returned to the same hall for a second recital on the evening of April 23. The program comprised songs by Dowland, Mozart, Debussy, Chabrier, Schumann, Schubert and Wolf. There was also a group which consisted of texts taken from poems by James Joyce in whose memory they were sung. The composers who set the Joyce texts to music were E. J. Moeran (Tilly), Arthur Bliss (Simples), Eugene Goosens (A Memory), Roger Sessions (On the Beach at Fontana), David Diamond (A Flower), and Samuel Barber (I Hear an Army). Mr. Walsh has a rich natural voice; his diction is generally good and his interpretations show evidence of thoughtful preparation. At present his greatest vocal flaws can be traced to faulty production; this corrected the singer should have real possibilities. Martin Rich's accompaniments were commendable.

Brooks Dunbar in Vocal List

The manner in which Brooks Dunbar, American lyric tenor, approached his program at Carnegie Chamber Music Hall on April 24 immediately won his listeners. Besides his sincerity and enthusiasm, a refined artistry prevailed in every number. Care Selve and Sound an Alarm were sung with a clear voice, firm, and under control. Lieder of Grieg and Strauss followed; Ah! fuyez, douce image from Manon won him an encore, The Dream, from the same opera. Two groups of songs by contemporary composers included Russel Wragg's Surf Dragon. Arpad Sandor as accompanist contributed polished artistry.

Helen Alexander Bows

A friendly audience heard the Town Hall, debut of Helen Alexander, soprano, on April 25. Two Mozart numbers opened the list, Deh vieni, non tarder from Le Nozze di Figaro and Verdai carino from Don Giovanni, followed by Scarlatti's Qual farfalletta. Miss Alexander's second group was of two Schubert and two Strauss songs. Her assisting artist was Leo Rewinski, pianist, whose forceful interpretations of the Scarlatti-Taussig pastorale and capriccio and Bach-Busoni choral preludes added to the variety of the program. Miss Alexander's voice has a clear quality and her vocal methods indicate painstaking training. She was called upon for several encores.

Edwin Fowler, Bass-Baritone, Sings

Edwin Fowler, bass-baritone, selected a program of Italian, German, and English songs for his Town Hall recital on April 25. Peri, Cesti and Legrenzi were the composers represented in the opening group. He revealed a voice of wide range, but somewhat lacking in resonance, and a diction not always impeccable in songs by Schubert and Schumann. In works by American composers, Fowler felt himself on familiar ground. He sang songs by Koeneman, Loewe, Keel, and Burleigh's arrangement of Go Down, Moses, with refreshing gusto. The concluding number was an aria from Verdi's Don Carlos. Encores were given to the applause of a large audience. Vladimir Padwa provided fine accompaniments.

Hugh Martyn in Debut

In his first New York recital at Town Hall on Sunday afternoon, April 27, Hugh Wellington Martyn, Canadian baritone, displayed a fine musicianship. This was especially true in Mozart's Non piu andrai, and in works by Bach, Handel, Torelli, Brahms and Moussorgsky. In the higher register, Mr. Martyn showed some lack of volume and limitation in range. Along with English, Irish, and Negro folksongs, the first performance of Theodore Paxson's De Massa ob de Sheepfol' rounded out the program. In these, the singer's personal charm and characteristic tone were shown to good advantage. Enthusiastic applause resulted in many encores. Piano accompaniment was competently played by Edward Harris.

Vinaver Art Singers Heard

Nine men in formal evening attire, the Vinaver Art Singers, were heard at Town Hall on April 28 in a program of rare older and present day a cappella music. Under the alert direction of Chemjo Vinaver they sang alternately with robust and sturdy staccato rhythms and fluent, melting pianissimos. The program was divided into six groups, the first, secular and ancient works of Lassus, Palestrina and an arrangement of the traditional Kol Nidre by Weintraub-Vinaver, afforded its first performance on this occasion. Spontaneous applause followed each number.

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Janet Fairbank, Soprano, Heard in New York Bow

Immediate success was won by Janet Fairbank in her Town Hall debut on April 28. The soprano's program was unconventional and difficult, and it was delivered in a most intelligent manner. Splendid musicianship, excellent French, German and English diction, perfect pitch and a magnetic personality were some of the factors.

The opening group consisted of four Purcell airs, followed by a group of German Lieder by Schubert, Weber, Kilpinen and Strauss. Kilpinen's Vöglein Schwermut was especially well done, the mood completely captured. The second half included American songs, by Van Vactor, Bricken and Naginski, still in manuscript. Modern French works, chosen with an eye for contrast, consisted of Poulenc's A sa Guitare, Rosenthal's La Souris d'Angleterre (one of the high spots of the afternoon), Debussy's L'Echelonnement dese Haies, Carpenter's Berceuse de Guerre and Poulenc's Air Vif. Miss Fairbank was aware of the emotional and intellectual content of each song, and projected the varied styles with complete insight. Franz Mittler's sensitive accompaniments provided a perfect foil for the singer, who was called upon for the inevitable encores.

Olga Paul Sings

Exuberance and sincerity dominated the delivery of a recital program that introduced Olga Paul, mezzo-soprano, to a large audience in Carnegie Chamber Music Hall on April 29. Besides an engaging stage presence and poise Miss Paul has a voice of velvety quality—especially in the lower register, but she showed a tendency to force the tone when volume was required. Excellence of phrasing and refined conception of nuance marked the four songs of Mozart with which she opened her recital. The remainder of the program included works of Gluck, Ponchielli and Brahms, folk songs in Swedish, Spanish, Old French, Old Hungarian, German, Palestinian and Scottish. Miss Paul herself adapted one or two of the songs into English. She sang a composition from manuscript, As I Was Going to St. Ives by Dr. Otto Janowitz, who throughout played adroit accompaniments.

Robeson and Bacevicius in Russian Program

A complete menu of Russian music attracted a large audience to Carnegie Hall on April 29, the program being under the auspices of the American Russian Institute. Vytautas Bacevicius opened the long list with three fantastic dances of Shostakovitch and then presented two Prokofieff items, two by Scriabin and two of his own scores, all played in vigorous fashion and with digital aplomb.

Followed the American premiere of Shostakovitch's Quintet for Piano and Strings, which last month received a 100,000 award from the Soviet Government. It is in five movements, effective, somewhat terse (for a modern composer) and bold in its harmonic design. The scherzo section is particularly colorful. Vivian Rivkin, pianist, and the Stuyvesant Quartet were the interpreters.

After the intermission, Paul Robeson, with Lawrence Brown at the piano, sang two groups by various composers including two excerpts from Dzerzhinsky's opera, And Quiet Flows the Don, a chant from old Russian Poland arranged by Engel and some Moussorgsky numbers. The Negro baritone is becoming particularly adept in his knowledge of Russian. Benny Goodman, clarinetist, then joined the Roth String Quartet and Andor Foldes, pianist, in Prokofieff's vivid overture on Yiddish Themes, played with spirit. The audience, which included many on the stage, was enthusiastic throughout.

Dramatic Oratorio Society Opens Annual Festival

Unmistakable devotion to their musical task was a characteristic of those appearing in the first of three annual performances by the Dramatic Oratorio Festival Foundation, directed by Solon Alberti at the Barbizon Plaza Theatre on May 1 for the benefit of the Ginling College in China. Under Mr. Alberti's skilled leadership the performances of choral works were given smoothly. The voices—especially those of Nita Gale, soprano, and Anne Judson, contralto, in solos and obligatos—were of professional calibre.

A vivid presentation—the first in America—was that of The Way of the Cross, by Alexandre Georges, after poems by Armand Silvestre, translated into English by Paula Kemp, the music edited and adapted by Mr. Alberti. The work was invested with reverence by those on the stage and in the chorus, not to omit mention of Paul Wolfe, violinist, and Bernard Parronchi, cellist, who provided a vibrant instrumental background. The performers were heartily applauded.

Joseph Reitler Directs Operatic Scenes

An opportunity to hear a program of operatic scenes and acts attracted an audience of good size to the MacDowell Club Hall on the evening of May 2 when the opera department of the New York College of Music, directed by Joseph Reitler, presented a program of five excerpts. These were the first act of Hänsel and Gretel in English, Romanza e Scena from Cavalleria Rusticana in Italian, the second act, eighth scene from La Forza del Destino in Italian, the second act, second scene from Lohengrin in German, and the entire third act of Faust in French. The performances were marked by a hearty enthusiasm and signs of painstaking rehearsal that were emphasized in Hänsel and Gretal, which became intensely realistic with the dynamic entrance of the woodcutter and his wife. Some of the singing was excellent and the stage settings were in good taste. Everyone appeared to enjoy the entertainment.

Sylvia Macy and Anne Everingham in Joint Recital

Sylvia Macy, soprano, and Anne Everingham, harpist, were heard in a joint recital at Steinway Hall on May 2. The program was presented under the auspices of the New York Madrigal Society, founded by Marguerite Potter. Miss Macy sang three groups of songs ranging from compositions by Handel to Cadman and La Forge. She possesses a fine coloratura voice which she handles with intelligence and finesse. Anne Everingham proved herself to be a very talented young harpist. She displayed complete dynamic control and at the same time her interpretations were always in excellent taste. Robert Baker was the accompanist.

ERNO BALOGH,

pianist, was twice soloist on the air during April with the Radio City Music Hall Orchestra, on April 11 playing the Symphonic Variations by César Franck and on April 20 the Brazilian Fantasy by Mignone.

Vincent Sorey Artists in Fourth Concert

Operatic atmosphere was created without stage settings when the sponsors of Art Association, originated and directed by Vincent Sorey, New York voice coach, presented its fourth concert of young talent in musical art at Carnegie Chamber Music Hall on May 3. Several of Mr. Sorey's young artists made their first appearance assisted by two experienced artists, John Carmen Rossi, tenor, and Vincent Mattina, baritone. The singing was of a high order and some of the voices disclosed promise, particularly that of Betty Bolland, whose fine-spun, intense tones and vocal confidence won her audience. Jeraldine Rosaire, Virginia Black and Grace Bowe, all sopranos, sang for the first time in public. Hilda Dell, Mary Little, John Gallian, Rose Costa and Adele Calvin, appeared and won the plaudits of a friendly audience. Mr. Sorey himself was at the piano.

Herta Gruen and Frederick Polnauer in Sonatas

A sparkling tone and keen edged technique characterized the playing of Frederick Polnauer, violinist, whose sonata recital with Herta Gruen, pianist, at Carnegie Chamber Music Hall on May 5 presented for the first time his arrangement after the original version of Tartini's G minor Sonata. This sonata, rich in melodic line and abundant in technical effect, was a vibrant vehicle for a violinist of Mr. Polnauer's type. Especial tribute is due Miss Gruen's piano part, at once sensitive and neatly resolved—on the whole, a performance of refinement and good musical taste. Handel's Sonata in D, arranged after the original version by Hugo Kauder, was another feature of the program. Mozart's B flat Sonata and Dvorak's Sonatina elicited a hearty response from the audience.

Café Society Concert

With Leonard Liebling, editor of the Musical Courier, as commentator, a program by artists of the two Café Society night clubs was given in Carnegie Hall on April 24, as a benefit for the medical fund of the Musicians' Union. Among those appearing in the lengthy program, Kenneth Spencer, baritone, sang with lyrical voice and excellent musicianship in Schubert and Gounod works. The remainder of the list included Hazel Scott, pianist, assisted by William O'Neill Spencer in drum accompaniments, in items by Bach, Chopin, Liszt and De Falla; Art Tatum, pianist, in Dvorak and other works; Eddie South, violinist, in pieces by Paganini and Cyril Scott and others accompanied by his band. John Kirby and his orchestra played Debussy's Clair de Lune and popular numbers. The Golden Gate quartet sang Spirituals. Henry Allen and his band, and several "boogie-woogie" pianists were heard. The evening ended in a "jam" session, with Count Basie and his musicians taking part.

"Opera Fantasma"

A novel program called "Opera Fantasma" was given by Cara Aldini, soprano, in Town Hall on April 27. In various original costumes, the singer was heard in the arioso from Pagliacci, all the music of Santuzza from Cavalleria Rusticana, the Aria di Gioja from Mascagni's Lodoletta, and the finale from Tosca. Josef Wagner assisted with piano prologue and accompaniments. An audience of nearly 500 was present.

Gustave Ferrari Presents Folk Songs

Gustave Ferrari, composer and singer, on April 28 was heard in the MacDowell Club, New York, in French folksongs from the 12th to the 18th centuries. The program included tragic, gay, religious and soldier numbers, many arranged by the singer, and all presented with the unusual artistry of this distinguished artist.

N. L.

Saida Knox Assists Chorus

Saida Knox, contralto, was soloist and Stuart Ross accompanist at the Carnegie Hall concert on April 30 of the Downtown Glee Club, conducted by Channing Lefebvre.

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MARIA CARRERAS

Maria Carreras to Conduct Summer Classes on Coast

Maria Carreras, long established in New York as concert pianist and teacher, will make her first trip to the Pacific Coast this summer to conduct a six weeks' Master Class in Los Angeles. The course is open to performers and auditors. While on the Coast, Mme. Carreras also will teach privately.

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Juilliard Graduate School Students' Works Heard

Original chamber music compositions by students from the classes of Frederick Jacobi and Bernard Wagenaar at the Juilliard Graduate School were presented on April 25. Dia Keong Lee, John Colman, Louis Gehrm, Walter Mourant, Leonard Ratner, Sidney Shapiro, Donald Fuller and Norman Dello Joio were the composers listed; the scores all were instrumental.

Serge Koussevitzky, conductor of the Boston Symphony, spoke on Esthetics of Conducting recently before faculty and students of the school.

The chorus of the Institute of Musical Art and the orchestra of the Juilliard School presented a concert of choral music on April 19 and 21 with Albert Stoessel and Igor Buketoff conducting.

Works in the larger forms by students of Mr. Jacobi and Mr. Wagenaar were played on May 10. Robert Ward conducted his second symphony; Ashley Miller directed Cecily Lambert's Symphonic Movement; Igor Buketoff conducted a suite by Wendel Diebel; Frank Murch led Walter Mourant's overture; Arthur Shettle presented Norman Dello Joio's Simfonietta; and Dia Keong Lee's suite was conducted by Richard Bales.

Philip MacGregor, baritone, student of Charles Hackett, has been appearing in oratorios with several choral organizations recently. Students in Mr. Hackett's opera classes presented excerpts from operas on April 30.

Calvin Jackson, pianist, has been engaged as Paul Draper's assistant. Eugene Feher recently gave a recital at the Educational Alliance.

MARGUERITE POTTER

Marguerite Potter Plans College Lecture-Recitals

Marguerite Potter, contralto, next season adds to her many music activities a series of two-day engagements at colleges and preparatory schools. The first day she will appear in recital, and the following day speak before the student body on opera, song literature or on parallels between literature and music.

Miss Potter formerly lectured on opera for the New York City Board of Education. Many of her lectures have been broadcast over leading radio networks and her achievements in music and letters praised by Sir Henry Wood in England, Maurice Ravel in France, E. Fernandez Arbos in Spain, Respighi in Italy and Dalcroze in Switzerland. Miss Potter is the founder and director of the New York Madrigal Society, to which she devotes much time when not concertizing or lecturing. This work has made possible the annual New York Debut Award at Town Hall, a stepping stone to careers for a number of artists. Teaching and writing also are included in Miss Potter's busy schedule.

NELSON SABIN,

young American baritone, gave a program over WNYC on April 17 and was heard in New York in a benefit concert for the Hospital for Incurables. Another recent appearance was as Alfio in Cavalleria Rusticana under the direction of Alfred Rosinger in Paterson, N. J.

Florence Foster Jenkins Lauded at Breakfast of Verdi Club

Tribute to her activities in behalf of American artists and students was paid by several speakers to Mme. Florence Foster Jenkins, founder-president, at the annual Rose Breakfast of the Verdi Club on April 29 at the Westchester Country Club. Dorothea Lawrence was chairman and was assisted by a committee comprising Mrs. Lewis Dana Knowlton, Henriette Wakefield, Rose Dreier, Mrs. E. E. Patterson, Teresa Luisa Geri, Leila Baird and Mrs. Nicholas Sabella.

The guests included Carlo Edwards, Mrs. George Washington Roebling, Mrs. Jessie Wilder, Mrs. Owen Kildare, Mrs. Josephine Beach, Florence Darnault and Margaret Louise O'Brien, of Washington, who received the prize for the most attractive costume. Miss Lawrence, soprano, Frances Mains, pianist, Henri de Tiberge, violinist, and Natalya MacDonald and William Darian, dancers, provided the program. Granville English was at the piano. More than 200 attended the breakfast.

Altoona Symphony Concludes Season Under Gerhart

ALTOONA, PENNA.—With Jorge Bolet, pianist, as soloist in the Tchaikovsky B flat concerto, Russell Gerhart recently concluded his twelfth season as conductor of the Altoona Civic Symphony Orchestra. The program also included Brahms' Academic Festival overture, Mendelssohn's Italian Symphony, Stix' Pizzicato Polka, arranged by Ormandy and Strauss' Tales from the Vienna Woods.

In response to requests, Mr. Gerhart presented a Pop concert on May 5 at Jaffa Mosque.

Artists engaged for next season are: Amparo Iturbi, pianist, Oct. 23; Margaret Speaks, soprano, Dec. 11; Ossy Renardy, violinist, Feb. 5; and John McCrae, baritone, March 19.

Chapple Again Will Assist Koussevitzky in Berkshires

Stanley Chapple, conductor and lecturer, who was assistant to Serge Koussevitzky last summer at the Berkshire Music Centre, will be associated in the same capacity this year. Mr. Chapple, who conducted the Boston Symphony in Boston and Providence, has also conducted the Berlin Philharmonic, Vienna Symphony, The Hague Symphony and Warsaw Philharmonic and was conductor of the Modern Chamber Orchestra in England and guest leader of the BBC Orchestra.

Mr. Chapple, who will conduct the St. Louis Symphony Orchestra next season for two weeks, has presented Mozart programs with the London Symphony and at the 1939 festival of the International Society for Contemporary Music in Poland, conducted the English and Spanish music sections.

Werrenrath on Summer Faculty at Peabody Conservatory

BALTIMORE.—Reinald Werrenrath, American baritone and Charles M. Courboin, Belgian organist, have been added to the faculty for the summer session at the Peabody Conservatory of Music. Frederick R. Huber, municipal director of music, will direct the session, which extends from June 30 to Aug. 9. All branches of music will be included in the curriculum.

Bostwick-Valente Recital

Robert Bostwick, baritone, and Gina Valente, pianist, gave a joint recital on April 22 at Patchogue, L. I., High School. Kenneth Walton was the accompanist. Mr. Bostwick's numbers included a group of Lieder, an aria from Mozart's Marriage of Figaro, and songs by Malotte, Mana-Zucca and Foster. Mr. Bostwick also gave three encores.

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Middies Hear Harpist In Return Program

Lois Bannerman Again Plays at U. S. Naval Academy

A return appearance at the U. S. Naval Academy in Annapolis, where she gave her first program last season, featured the recent tour of Lois Bannerman, young American harpist. Miss Bannerman also was heard in Iowa, Kentucky and Maryland. On May 2 she appeared for the Young Singers Club of New Rochelle and the following evening for the Women's Club of East Orange, N. J.

Miss Bannerman on May 6 returned to East Orange as guest artist for the Men's Glee Club. Her schedule also included an appearance on May 8 for the Farmingdale (L. I.) Woman's Club and May 9 as guest for the Van Yorx Glee Club of Yonkers, N. Y. Miss Bannerman on May 10 was soloist at the spring concert of the Mendelssohn Glee Club in Philadelphia.

Mannes School Students Heard in Operatic Excerpts

Students in the opera ensemble class of the Mannes Music School presented two acts of Mozart's Marriage of Figaro and a scene from Der Freischutz with costumes, scenery and full orchestra on May 5 and 6 at the school. Carl Bamberger, founder of the group, conducted on the first night and Sidney Baron, of the conductor's class, directed the second evening. The group was founded two years ago.

Pupils of Olga Eisner gave a song recital recently at the school. Cynthia Rose, Miriam Benzell, Rosalie Goldenberg, Jeanne Gordon, Hildegarde Becher, Manuel Arias, were heard in solos and duets. Josefin Vollmer and Thomas Scherman were the accompanists.

Minneapolis College Faculty Remains for Summer Session

MINNEAPOLIS.—The entire faculty of the Minneapolis College of Music will remain for the first six-week summer session starting June 16. Master classes will be conducted by Frank Mannheimer, pianist; Harold Kellogg, basso; Peter D. Tkach, choral director; and Harold Ayres, violinist and concertmaster of the Minneapolis Symphony Orchestra. Scholarships will be granted for each of these divisions.

David Jenkins, tenor, pupil of Mr. Tkach, and member of the graduating class, was among three selected from 200 young singers from all parts of the United States competing for a scholarship at Curtis Institute. He will study next season with Richard Bonelli, Metropolitan Opera baritone. His senior recital was scheduled at the college for May 13, and he will be soloist with the college orchestra at commencement on June 21. On May 5 Mr. Jenkins was soloist with the college choir over KSTP.

Adelaide Van Wey Offers Dutch Folksong List

Adelaide Van Wey, contralto, was soloist at the dinner of the Eastern Arts Association in the Hotel Pennsylvania on April 17. Miss Van Wey, concert and radio contralto, sang several Dutch folksongs and numbers by English and American composers, including arrangements by Coenraad V. Bos.

Verna Studio Artists Heard in Opera and Concert

Mobley Lushanya, soprano, has just completed a coast-to-coast tour with the San Carlo Opera Co., having sung leading roles in Cavalleria Rusticana, Aida, Il Trovatore and Boheme. Miss Lushanya also appeared on the Volpe Series in Miami. She will sing at the opening performance of the City Civic Opera at the Triboro Stadium, New York, June 22.

Winifred Heidt, mezzo soprano, who has appeared in Carmen and Cavalleria with the La Scala Opera Co., of New York, was guest artist with the Passaic Orpheus Club, sang at a War Relief Benefit in Masonic Temple, Detroit, and in a performance of Stabat Mater at the Bronxville Dutch Reformed Church recently.

Eugene Conley, tenor, will appear in the opening performance of the New York La Scala opera at the Hollywood Theatre May 16.

These artists are from the Verna Studios, New York.

Weschler Students Present Mozart Evening

Artist-pupils were presented recently by Prof. Angela Weschler, faculty member of the New York College of Music, in recital at the MacDowell Club. An all-Mozart list was given in commemoration of the 150th anniversary of his death.

Dr. Thea Dispeker opened the program with an effective talk on Mozart as pianist and composer. Otto Gruenbaum was impressive in his reading with Suzanne Hohenberg of the D major sonata for two pianos. Lucille Rothman, 11, was soloist with a string orchestra, directed by Prof. Julius Pruever, in the A major concerto, giving an admirable interpretation. Gerda Herz, Shirley Marcus and Rose Balaban also contributed to the program. S. N.

American Works Performed by Tau Alpha Chapter

Tau Alpha chapter of Mu Phi Epsilon on April 7 at the sorority's New York clubhouse gave a program of American music. Mary Frances Lehnerts, mezzo-soprano, Ethel May Bishop, accompanist, and Hazel Griggs, pianist, were heard.

Marjorie McClung, soprano, Gertrude Hopkins, harpist, and Virginia Hamister Patten, pianist, were presented on May 6 at the MacDowell Club, New York, for the Tau Alpha chapter scholarship fund.

Mina Earnest, coloratura soprano, sang the title role in Lucia at the Jolson Theatre, New York, with the Salmaggi Opera Company.

Eugene Conley to Give Recital at Nutley

Eugene Conley, tenor soloist at Christ Church (Methodist) New York City, will give a recital in Nutley, N. J. on May 28. Mr. Conley, who is heard twice weekly on the Old Ireland program over WMCA, has been active recently fulfilling opera and concert engagements. He sang in Stabat Mater at Christ Church; in The Crucifixion at Orange, N. J., and in The Seasons with the Utica (N. Y.) Civic Orchestra and Chorus under Berrian Shute, conductor. Other engagements included the Musical Art Club of Troy, N. Y., the Apollo Club of Boston, under Thompson Stone, and the Passaic Orpheus Club, Frank Anderton conducting. Mr. Conley also has been heard in Traviata, Cavalleria Rusticana and Rigoletto with the New York La Scala Opera Company in New York and Paterson, N. J.

Sapio-La Corte Program

Olga Sapio, pianist and Pina La Corte, coloratura soprano, participated in the concert on April 6 at the Hillside Hollis Hebrew Center, Hollis, L. I. Miss Sapio contributed numbers by Israel Joseph, George Bass and Manuel de Falla, while Miss La Corte, sang Nina by Pergolesi, and arias from Magic Flute and Lucia.

Sheyne Makes Debut on NBC

Mikhail Sheyne, Russian pianist, made his NBC radio debut on May 6 when he gave a recital over the Red network. His program included Bach, Chopin, Rachmaninoff and Scriabine numbers.

He recently was heard also in recital at the MacDowell Club, New York. Mr. Sheyne, who was born in Petrograd and studied with Alexander Medem and Felix Blumenfeld, has played extensively in Russia and the Orient and has given New York and Boston recitals.

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In the Metropolitan's record-breaking tour of the country, visiting twelve cities, local enthusiasm for opera was so high that in no instance were the guarantors called on—a compliment alike for the Edward Johnson regime and the amazing response of the public to worthy operatic performances.

—o—

Operatic developments are lively in Chicago and New York these days. The resourceful Mr. Gallo of San Carlo eminence is announced as new manager of Chicago's Opera, and simultaneously comes to the East to hear artists.

In New York one troupe continues to give performances while Mrs. Lytle Hull projects her New Opera Company with a sample production, and Amedeo Passeri of the New York Grand Opera Company engages the Ambassador Theatre.

May all these enterprises provide new opportunities for our excellent artists!

—o—

Bars Strike Against "Canned" Music

The New York Court of Appeals, by a 4 to 2 vote, ruled on April 24 that a strike to prevent the use of mechanical music in place of real musicians was illegal. The majority opinion ruled that the strikers were not engaged in "promoting a lawful labor objective." The case was an injunction proceeding by which Opera-on-Tour, Inc., sought to restrain the American Federation of Musicians and the International Alliance of Theatrical Stage Employees and Moving Picture Operators from interfering with the opera company's productions, in which recorded orchestral music was used.

The case resulted from a strike called several years ago when the opera forces opened a tour in the South. Their project aimed at reducing the expenses of such a venture, since no orchestra would have to be carried. The idea of synchronizing actual singers with recorded accompaniment seems in itself to offer considerable difficulties. One can understand why the musical union would look at the plan with disapproval. It is a dubious substitute for "opera-in-the-flesh."

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Radio Revision: Pros and Cons

Drastic new regulations for the radio industry in the United States have been issued by the Federal Communications Commission. Ostensibly, their aim is to do away with "monopoly" of the radio channels by a few interlocking groups and to promote free competition. The commission by a 5 to 2 vote has banned exclusive territorial control, maintaining of more than one network by any group, contracts between chains and affiliate stations extending over more than one year, option time taken by a network on any or all of a member station's time. Other provisions are that member stations may reject network programs if they see fit, they may carry programs of other chains, and they may sell their time to national advertisers at lower than the network rate.

As this affects established contracts by which musical programs are controlled by the chief networks, the ruling may have far-reaching repercussions in present arrangements. Chiefly the NBC Blue Network has been ordered dissolved, involving sale of some of that chain's stations, cancellation of leases and voiding of many affiliation contracts. These in turn will involve, perhaps, contracts with musicians and others. Some leading musical features, such as the Metropolitan Opera broadcasts and those of Walter Damrosch's Appreciation Concerts for the young, have been on this chain. They would have to be moved to the Red Network or discarded.

In a larger sense, the whole complex of relations between the networks and their member-stations will have to be revised, if the commission's order stands. The chains will have little control over their affiliates. The setting up of the new structure is expected to be done within three months. Stations which fail to comply will be deprived of licenses, as this is entirely within the authority of the Commission.

Naturally, many of the two chief broadcasting chains' officials oppose the measure. (Mutual Broadcasting System has, however, approved it.) They have built up a vast industry in a peculiarly American way, with advertising sales as its chief support. They object to changing the façade of the house they have erected at such pains and with huge sums that will not perhaps realize the expected profits.

But, on the other hand, there have long been those who cried out that radio should be a cultural medium administered for the good of the public, perhaps as a governmental function as in democratic Britain.

It is to be hoped devoutly that we shall never have a "controlled" radio in the sense that the totalitarian countries have their ideas and art dictated. The present decisions seem to be somewhat of a compromise between vast private operation and a degree of public control.

Actually, the government has moved to exert its supreme authority over a leading means of communication. It may use such control increasingly if the world crisis deepens. It has stepped in to halt a tendency toward centralization that in time might grow to menace the very free expression sought in this country.

In music alone, it has been charged that the interlocking radio chain and its allied concert corporation—and in some cases transcription and publishing affiliates—may exert a control of music-giving that greatly narrows the field. The vast financial pool which such a colossus represents may—not necessarily does—work toward a creation of favorable conditions for itself and correspondingly more difficult ones for smaller units or individual entrepreneurs.

Cartoon by Edgar Allen, Jr.

"I hear you're holding auditions for The Barber of Seville. I'm from O'Toole's barber shop on the corner."

Summing up, we may prophesy that there will be a bitter struggle between super-radiodom and the restraining forces, that legal and other measures will probably be employed to seek to avoid the restrictions. There must be sympathy for the artists whose schedules are disarranged by the new rules.

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Safe Conduct for Reviewers

Not much publicity has been given to a new law signed by Governor Lehman of New York on May 1, forbidding managers to bar critics and columnists from theatres. Both houses of the Legislature had previously passed the measure known as the Davidson Bill. Not only may the embattled manager not refuse to let a critic enter, but he may not eject him during a performance.

This Magna Charta for the reviewers grew directly out of several sizzling feuds between one or two New York theatrical managers and columnists. Those patient martyrs, the musical managers, rarely omit sending tickets, however severe the provocation.

But we have known at least one New York music critic who prided himself on subscribing personally and for hard cash for the concerts of a certain orchestra, so that he might feel completely untrammeled. Such heroic measure are alien to the music critic, who by time-hallowed agreement comes only when invited.

We also remember the conductor who threatened to cane an esteemed critic in the auditorium and points south. The threat died aborning under the icy stare of the reviewer.

If the critic may now safely roam even where he is not wanted, this may, as in several noted European cases, result in challenges between critics and musicians. Most of these duels or lawsuits resulted, fortunately, in a draw or in handsome apologies.

Are we wrong in suspecting that a certain orchestral management would cheerfully have put tacks or TNT on the aisle chair of one New York musical essayist?

Come to think of it, a more effective arrangement would be a concealed trapdoor that automatically deposits any offending member of the writing guild into a subterranean dungeon. Maybe this would not be construed as "ejecting" under the new law, since he would still be, in a way, on the premises. . . . Anyhow, we hopefully pass on the suggestion.

VARIATIONS

By Leonard Liebling

A New York pianist writes: "I read your Paderewski effusion in Variations and enjoyed it. However, the thought comes to me that this is a Joseffy anniversary year (as well as 'Pad.'s' Golden Jubilee) and that you might well have devoted an article to him, or could still do so. Especially do I feel its timeliness because Joseffy was a typical New York protégé, and I know that you were as well acquainted with him as you are with your own native city of N. Y. Won't you give us some words about the late beloved Master, and make me and all the other faithful Joseffy pupils and 'fans' reminiscently happy?"

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As the correspondent reminds me, twenty-five years are gone since the death of Rafael Joseffy, but for some of us who heard him often and knew him well, his playing and his personality remain a vivid and indestructible memory.

New York pianists there have been a-plenty during that period, and legions there are now, but of all post-Lisztian knights of the keyboard, Joseffy lingers in our affections as their undisputed prince.

When I was a child he came to live in the New York house of my parents and that is where I made my early acquaintance with his magic at the piano. I recall being fascinated with his practising while I was doing my lessons for school, and listening to him I first fell in love with the instrument. My piano lessons with my father suddenly no longer seemed drudgery and I gave up my ambition to be a champion pugilist and resolved instead to become a great pianist. But that is another story.

As a lad of nine, I heard Joseffy play Chopin's E minor concerto at one of the famous Sunday evening concerts of the old Liederkranz Society in East Fifty-eighth Street. Even then I could understand the marvelous things he did, his deeply poetical conception, ingratiating touch, liquid tone and dazzling execution. The adult audience went into raptures, but one little lad wept from excitement and joy. Both sensations stayed with him through the years when he heard Joseffy perform the same work many times and always with the identical perfection and appeal.

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It was the Chopin E minor concerto too with which Joseffy made his New York debut just after he arrived from Europe in 1879 as a young man of twenty-seven. He had studied in Germany under a brilliant triumvirate of teachers, Moscheles (friend of Mendelssohn) Tausig and Liszt, and his first public concert in Berlin (1870) made him instantly celebrated. My father attended the New York debut and often related that the Joseffy triumph was not exceeded here even by the visit of leonine Anton Rubinstein in 1871-72, or the glowing successes of the fervent Paderewski of the early '90s. Joseffy fell in love with America at once, made New York his home, and for many decades was the pianistic hero of our country, appearing all over the land, everywhere received with frenetic acclaim.

Perhaps his most important artistic contribution to musical art during his later years as a public performer was his championship of Brahms, then much misunderstood and greatly neglected. By constant illuminative performances of the Brahms solo pieces and the two concertos (as well as chamber-music) Joseffy was the first to awaken full appreciation of their greatness here.

However, like his abiding hero, Liszt, Joseffy finally abandoned the purely pianistic career for higher musical activity, devoting himself to composition, musical editing and pedagogy. He moved to the seclusion and quiet of a hillside home in Tarrytown and spent all his time there except when he went to New York for his semi-weekly teaching duties at the National Conservatory in East Seventeenth Street, the institution where Dvorak served as the eminent director. Joseffy's class of pupils included the most gifted young pianists of the time, many of whom afterward became renowned. Not only was his classroom a rallying place for those embryo artists, but his hospitable home in Tarrytown became the Mecca for visiting great musicians. Sundays found them gathered in his music room for high artistic communion and also much merry-making, and I was often privileged to be one of the enviable group. All of us did honor to the beloved sage and Master—and also to the bountiful meals of his wife, culinary virtuosa of the first order.

How the rotund little Joseffy, genial, smiling, his luminous brown eyes beaming pleasure, loved those parties! An assiduous reader and student, quick thinker and well up on all affairs of the day, he leavened the conversation with his wise comments and spiced it with his keen wit. Particularly on one occasion he caused roars of laughter when he was asked why he did not live in New York, and he replied, "Why should I? I'm the greatest pianist in Tarrytown."

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Joseffy had a praising word for all his fellow pianists, especially the younger ones. I never knew a sweeter, gentler, more considerate nature than Joseffy's. I could tell of countless gestures of kindness and financial aid he extended to struggling students and needy artists. He reaped a rich reward in return, for everyone loved him. I have walked with him in Tarrytown and New York streets, and cab-drivers, policemen and even bootblacks would hail him familiarly and be greeted in return with a cheery, "Hello, Tom," "How's the wife, Pat?", "See you later, Tony." A prince of pianists, and a prince of men!

His last years found Joseffy in failing health, but with industry unimpaired. He published his School of Advanced Piano-Playing and his monumental edition (15 volumes) of Chopin's complete works; he edited Etudes by Czerny, Henselt, Moscheles, Schuman, Schloezer; and he made concert arrangements of compositions by Bach, Gluck, Boccherini, Schumann, Delibes and many others. He passed away in 1915, mourned by the entire musical world, and tragically missed by his pupils and friends.

Summing up Joseffy's complete career, a just estimate must accord him the distinction of having been the pioneer who first made America acquainted with authentic interpretations of all the characteristic repertoire of the piano. As an editor he widened the effectiveness of much music with his eloquent phrasing and meticulous dynamics, accentuation and fingering. His transcriptions are models of reverence and resourcefulness. His compositions (including several unfamiliar works for orchestra) are of the characteristic Romantic type, refined, melodious, and facilely written.

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As a pianist Joseffy exerted lasting influence on his colleagues and pupils. It may truly be said that he founded a Joseffy school of pianistic art, with a novel system of nuancing, technique never used as an end in itself, but as a servent of interpretation, and tone functioning as a medium for "song" and shades of coloring. The sounds Joseffy drew from the keyboard always charmed, always bowed to beauty, and never strained for noise. Even the gigantic Liszt was known to make occasional display of mere strength and of his glittering virtuosity; Joseffy never. His fingers seemed perpetually sheathed in velvet.

Although I heard him in matchless performances of Bach, Mozart, Beethoven, Schumann, Brahms and nearly all of Chopin, it is the E minor concerto by the last-named which forms my most enduring pianistic memory of Rafael Joseffy.

To confirm my opinion of that achievement, I can do no better than to quote the flaming words of that sapient musical writer, the late James G. Huneker, himself a pupil of Joseffy.

"A magician with a peculiarly personal style was Joseffy. In the beginning you thought of the aurora borealis, shooting stars and exquisite meteors; a beautiful style. . . . The iridescent shimmer was never absent. No one played the E minor concerto of Chopin as did Joseffy. He had the tradition from his beloved master Tausig, as Tausig had it from Chopin by way of Liszt." A heritage truly royal!

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It surely will be of general interest to learn that the New York Public Library is holding a special Joseffy Memorial Exhibit (until May 25) of the Master's personal music collection, casts of his hands, letters, manuscripts, etc. Now permanently a part of the Library and presented by the Joseffy family, are the original copies of all the works composed, edited, revised and fingered by him, which the Library makes available to musicians and students for borrowing purposes.

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Do you remember the old cruel jibe about music critics being like eunuchs? Well, it doesn't hold any more. Recently Robert Lawrence of the Herald-Tribune conducted an all-Berlioz program brilliantly with the New York City Symphony Orchestra; and on May 27 Virgil Thomson of the same journal will lead his own opera, Four Saints in Three Acts.

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Charles Wakefield Cadman sends along a typical Variations story from his California home. It is about a quite young soprano at a Hollywood studios who took part not long ago in a pupils' recital. Announcing her own numbers, the informative Miss gave the titles of her songs and named the composers as well as the authors of the texts. Coming to the final song, she said: "I shall now perform for you The Lord's Prayer. The music is by Albert Hay Malotte, and the words are (impressive pause) —by Jesus!"

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Ye scribe, as the saying goes, had a pleasant time in Reading, Pa., last week when he addressed the Music Teachers' Association of that unusually picturesque city, and postluded his talk with a music quiz that had six local contestants. They averaged the highest percentage of points established in any of the numerous such events he has conducted and judged. The winner emerged with a perfect score and four of the other contestants were close behind. George D. Haage, president of the organization, is also a successful teacher, organist-choirmaster, and runs the annual Haage series of concerts presenting the most celebrated musical attractions to Reading audiences. The first prize in the Quiz was a season ticket for the Haage Concert Series of 1941-42.

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Do all oboe players go crazy, as the old legend has it? For instance there's Robert C. Sherwood, who played that instrument for two years with the Los Angeles Philharmonic Orchestra. At the same time he had an idea that he wished to be a movie producer. So he saved $500, secured a scenario (taken from Bonner's novel, Legacy), went to New York, walked boldly into a big banker's office and talked him into putting up $500,000 for the making of the picture. Then he did his own casting and producing, sold the film to Columbia and now is under regular contract with the organization. Crazy? Well, maybe just a little.

Last minute dispatches to Simon from Brooklyn indicate that Bob Lawrence, one of Virgil Thomson's assistants on the music criticism staff of the Herald-Tribune, acquitted himself with some distinction the other night when he essayed another field.

Bob has had a "secret passion" which none but a few of his intimates knew. Having studied conducting with Albert Stoessel at the Juilliard School, he has sought an opportunity to alternate the pencil with the baton. Furthermore, Bob has a particular affinity for Berlioz. On May 11, then, he ascended the podium at the Brooklyn Museum and proceeded to lead the New York City Symphony in an all-Berlioz program with Alice Howland, mezzo-soprano, as soloist.

P. S.—Bob denies he has applied for the Philharmonic-Symphony post next season.

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At the Westchester Symphony Orchestra and Mid-Country Singing Club concert in White Plains recently, Percy Grainger was not only the soloist, but also dominated the concert from every view-point. When he took over the baton for his own settings of verses from Kipling's Jungle Books, he jumped agilely to a table top in order to be above the chorus, which was in the orchestra pit. Still not high enough for those on the stage, he reached down into the pit for a small chair, placed it on the table, and, quicker than the eye could follow, mounted it.

There was just room enough for his two feet, provided he did not move much. But his precarious position detracted not one iota from his zestful and vigorous conducting. As a matter of fact, throughout the evening, whether he was at the piano or the podium, (or should it be *chair*?), Mr. Grainger was so intensely absorbed in the music being performed that such minor matters as a split finger, done up in tape, and a slightly sprained ankle did not matter.

Portland Re-engages Lautrup; Orchestra Erases Deficit

PORTLAND, ORE.—Charles Lautrup, Danish conductor-pianist, has been re-engaged to lead the Portland Philharmonic Orchestra, it has been announced by Marshall N. Dana, president of the Philharmonic Society. Simultaneously it was stated that the orchestra will finish its current season without a deficit. Ten concerts, the same number as this year, will be given by the Philharmonic in 1941-42, Mr. Dana stated. The pronounced success of the season just ending warrants making commitments for an even more elaborate series of programs next season. D. L. P.

NYA to Present Radio Program for Young Musicians

The National Youth Administration for New York City has announced that a half-hour radio program is to be devoted to solos by unknown musicians between the ages of 17 and 25.

Five audition winners are featured on each of the programs, which began May 4, over station WNYC at 8:30 p.m. Applicants for auditions may write to The NYA Music Club at the Radio Workshop, 1697 Broadway, New York.

"Coffee Concert" Series Opened At Museum of Modern Art

The first of a series of six nine-o'clock "Coffee Concerts" was given at the Museum of Modern Art, New York, on April 30. Appearing in a program called "Salon Swing" were John Kirby's Orchestra, the Sophistichords, and Herman Chittison, pianist, all exhibiting a refined variety of popular idiom. Other programs announced to follow at weekly intervals were: May 7, Four Saints in Three Acts, Opera by Virgil Thomson and Gertrude Stein, in oratorio form, with the original cast under direction of the composer; May 14, "Review Iberica"; May 21, "Jubilee," program of Negro harmony, and gospel singing; May 28, "South American Panorama," with Elsie Houston, soprano, and other artists; and June 4, a program of "Concert Swing." Louise Crane arranged the series.

OUTSTANDING COMING MUSICAL EVENTS

MAY

14-17. National School Music Competitive Festival, Flint, Mich.
16-17. Annual Bach Festival, Bethlehem, Penna.
15-25. Festival, International Society of Contemporary Music, New York.
17. Spring Festival, Lake Placid, N. Y.
23, 24, 25. Bach Festival, Northampton, Mass.

JUNE

5. Annual Steel Pier Opera season opens, Atlantic City, N. J.
5. Municipal Opera season opens, St. Louis, Mo.
6-7. Annual Bach Festival, Baldwin-Wallace College, Berea, O.
8. Providence, R. I., Festival.
10-19. Montreal, Canada, Festival.
18-26. National Federation of Music Clubs' Convention, Los Angeles, Calif.
19-Aug. 13. Lewisohn Stadium Concerts, N. Y.
19-Aug. 8. Robin Hood Dell Concerts, Philadelphia.
23-17. Nineteenth General Convention, American Guild of Organists, Washington, D. C.

JULY

1. Belle Isle Concerts start, Detroit, Mich.
1. Ravinia Park Festival opens, Chicago.
6-Aug. 31. 68th Annual Festival, Chautauqua, N. Y.
7-11. Convention of Canadian Federation of Music Teachers' Associations, Victoria, B. C.
7-Aug. 17. Berkshire Festival, Tanglewood, Mass.
19-20. Mountain Choir Festival, Oakland, Md.
21-27. Bach Festival, Carmel, Calif.

AUGUST

16. Chicagoland Music Festival, Chicago.

(Send data for listing to Musical Courier)

I See That

Mildred Dilling, harpist, following her annual visit to the Pacific Coast, concludes her season in the East. On May 8 she appeared in Boston for the Triad Choral Society.

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Edwin McArthur, symphonic and operatic conductor, directed the Singers Club of New York at their special spring concert on April 24 at the Hotel Astor, replacing Charles Albert Baker who is ill. Mr. McArthur was for several seasons the accompanist of the club.

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Elisabeth Schumann, soprano, gave a Baltimore recital on May 8. During the summer, which she will spend again in Maine, Mme. Schumann will appear in two concerts in New Hampshire and Vermont.

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Grete Stueckgold, Metropolitan Opera soprano, on May 31 will be soloist with a 700 male-voiced chorus in the Manhattan Opera House, New York. In May, Mme. Stueckgold tours on the Pacific Coast and will appear in opera in Portland, Ore., Seattle and Spokane, Wash.

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Nino Ruisi, bass, will appear in The Barber of Seville in Havana with the company directed by Giorgio D'Andria under the auspices of the Pro Arte Musical of that city. He recently sang in the same work with the Philadelphia-La Scala Opera Company in Philadelphia.

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Ezio Pinza, Gladys Swarthout, Giovanni Martinelli and Dusolina Giannini, of the Metropolitan, and Margit Bokor appeared last month in performances of the St. Louis Opera Company.

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Heading for the Pacific Coast for engagements and vacations are Joseph Szigeti, Richard Bonelli, Emanuel Feuermann, Dusolina Giannini, John Charles Thomas, Anne Jamison and Roland Gundry.

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John Lawler, bass, was presented in recital on April 30 at the Academy of Vocal Arts, Philadelphia.

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The world premiere of Three Fantastic Marches, for orchestra, by Herbert Haufrecht was given over WJZ on April 22 with Dr. Frank Black conducting.

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Julius Huehn, Metropolitan Opera baritone, was soloist at the Cincinnati May Festival in Handel's Israel in Egypt on May 6 and in Borodin's Prince Igor May 9.

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Sari Biro, pianist, will be soloist with the Denver Symphony Orchestra and give recitals in Provo and Ephraim, Utah.

Bruna Castagna, contralto of the Metropolitan Opera, followed her opera season with a concert tour and sang in Morristown, N. J., May 7.

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Robert Goldsand, pianist, already booked for an extensive tour next season, has added York, Penna., to his appearances in that vicinity.

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Edna Fries and Victor Tallarico played piano duets and a quartet comprising Helen M. Olmsted, Jane Armstrong, Ralph Robinson and Victor Feliccia sang Cadman's song cycle, Morning of the Year at the May 8 meeting of the Hyperion Society of Music and Associate Arts at the New York home of its president, Henry Steigner. Raissa Tselentis gave a lecture-recital on Greek folk poetry and folk songs.

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Hans Hatschek, pianist and accompanist, recently completed a tour with Mobley Lushanya, soprano and Frederick Jencks, baritone, in Pennsylvania, Virginia and Milwaukee.

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Henri Temianka, violinist, now appearing in the West, was soloist on April 21 with the El Paso, Tex., Symphony Orchestra.

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Estelle Best gave a piano recital at the Barbizon, New York, on May 2.

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William Primrose, violist, will appear with several orchestras next season playing concertos of Walton and Vaughan-Williams and new concertos written for him by Roy Harris and Nicolai Berezowsky.

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Viola Morris and Victoria Anderson, English vocal duettists, appearing on the West Coast of Canada, will participate in the Carmel (Calif.) Bach Festival. They have been heard this season in New York, Philadelphia, Montreal and at the White House.

PASSED AWAY

JULIA CLAUSSEN, 62, contralto, who sang with the Metropolitan Opera from 1917 to 1932, died in Stockholm on May 1. Mme. Claussen was born in the Swedish capital, studied in Berlin and made her debut with the Stockholm Royal Opera in 1903. She came to the United States in 1912 and joined the Chicago Opera. King Gustav V of Sweden in 1923 conferred the title of Royal Court Singer on her. She was the wife of Capt. Theodore Claussen. They had two daughters, Sonia and Gunborg.

STEPHEN TOWNSEND, 75, professor emeritus of voice at Boston University College of Music, died at his home in Boston, April 29. A native of Boston, he studied with Campanari, Henschel and Max Heinrich, had sung as a Lieder recitalist and had created the baritone part in Converse's opera, The Pipe of Desire. For ten years Mr. Townsend had trained the chorus for the old Friends of Music Society in New York and groups for numerous other performances.

NEW YORK CONCERTS

A—afternoon; E—evening.

Friday, May 16
All American Youth Orchestra, Leopold Stokowski conductor, Carnegie Hall (E)
Bell Chorus, Town Hall (E)

Saturday, May 17
St. Nicholas' Cathedral Choir, Town Hall (A)
Catholic Young Women's Glee Club, Carnegie Chamber Hall (E)

Sunday, May 18
Lillian Gauntlett, soprano, Town Hall (A)
Grace Hofheimer pupils' recital, Carnegie Chamber Hall (A)
Trebel Clef Chorus, Choral Art Society, Queens Choral, Roth Quartet, Town Hall (E)
Etude Studio students, Carnegie Chamber Hall (E)

Monday, May 19
Paradiso Opera Guild, Town Hall (E)

Tuesday, May 20
Lily Pons, soprano, Carnegie Hall (E)
Lilias MacLellan, soprano, Carnegie Chamber Hall (E)

Wednesday, May 21
Sir Thomas Beecham, lecture, Town Hall (E)
Tuthill Oratorio Society, Carnegie Chamber Hall (E)
Associated Glee Clubs of America, Carnegie Hall (E)

Thursday, May 22
Alexander Kipnis in The Golem, Carnegie Hall (E)
Marie Migkins, organist, and Josephine Muse, soprano, Town Hall (E)
Leviticus Lyon, tenor, Carnegie Chamber Hall (E)

Friday, May 23
Devoe Singers Guild, Carnegie Chamber Hall (E)

Saturday, May 24
Rosina Volpe students' recital, Carnegie Chamber Hall (E)

Sunday, May 25
Belmont Balladeers, Town Hall (A)
Edith Montlack, pianist, Carnegie Chamber Hall (A)
Mario Miccu pupils' recital, Town Hall (E)
Maria Merci students' recital, Carnegie Chamber Hall (E)

Tuesday, May 27
Romeo Arsenault, pianist, Carnegie Chamber Hall (E)

RUTH SHAFER,

recently elected a member of the advisory board of the New York In-and-About Music Educators' Club, has been engaged to teach School Administration and Supervision, and Public School Music at the Juilliard Summer School, New York. Her courses will deal with the efficient functioning of a music department in an educational system and will be presented in the light of new trends in music education.

Hart House Quartet Opens Festival in Toronto

TORONTO.—The Hart House Quartet opened its second Beethoven Festival in the Great Hall of Hart House at the University of Toronto on May 10. The series continued on May 13, with other concerts planned for May 17 and 20. In addition to the Grand Fugue, the ensemble is presenting 10 quartets by the Bonn master.

Yearsley to Be Soloist with Philadelphia Little Symphony

Charles Wistar Yearsley, American baritone, will be the first guest soloist next season to be presented by the Philadelphia Little Symphony Orchestra in the Academy of Music in that city. During 1940-41 he has been heard in recital in New York, Philadelphia and Buffalo and also has participated in the New Festival Series at Valley Forge.

Mr. Yearsley is a native of Pennsylvania. After receiving his college degree, he began his musical studies in Philadelphia. He later won a fellowship at the Juilliard Graduate School and studied acting as a scholarship winner at the Maria Ouspenskaya Studios of Dramatic Art. After singing in recital and light opera in the East, Mr. Yearsley went to California last season and appeared in Dicken's Cricket on the Hearth. While there he also gave a number of recitals. Since his return to New York he was selected as the singer to receive the New York Madrigal Society award of a debut.

Mr. Yearsley has taken part in the first American performances of Vaughan-Williams' The Poisoned Kiss and also has been heard in Mozart's Abduction from the Seraglio at the Juilliard School. Mr. Yearsley is under the management of Annie Friedberg.

C. W. YEARSLEY

Patricia Travers Soloist with Two Orchestras

Patricia Travers, young violinist, was soloist in the Mendelssohn concerto on April 26 with the Nassau Philharmonic Orchestra at Hofstra College, Hempstead, L. I., and three days later played the Saint-Saëns B minor concerto with the Harrisburg, Penna., Symphony Orchestra. Miss Travers has been soloist with both the New York Philharmonic and the Chicago Symphony.

Singing Teachers Present Young Artists in Concert

The seventh in a series of Young Artists Concerts, under the auspices of the New York Singing Teachers' Association, Leon Carson, president, was held on May 7 at the Hotel des Artistes. Artists participating in the program were Mary Ann Mendoza, soprano; Irma Hamilton, mezzo-contralto; Ernest Dahlgren, tenor, and Donald Wheatcraft, baritone. Mildred Brown was at the piano.

Lausanne Cancels Series

LAUSANNE, SWITZERLAND. — The annual "Symphonic Auditions" will not be presented this year.

JANOS SCHOLZ

Janos Scholz Compiling Book During Vacation Period

Janos Scholz, having concluded the season as cello soloist of the Salzedo Concert Ensemble, now is preparing for an extensive tour in 1941-42 with this group under the management of the NBC Artists Service. During the summer Mr. Scholz also will complete work on a book which he was commissioned to compile by the New York Public Library. The book, the first of its kind to be published, contains priceless prints, some of them 400 years old. Almost complete sets of portraits of Beethoven, Paganini, Haydn and other composers will be incorporated in the work.

Mr. Scholz has appeared in five concerts this season with the New Friends of Music Orchestra, of which he is first cellist. He also has been active with a teaching schedule at the Westminster Choir College at Princeton, N. J. At the annual May Festival Mr. Scholz will be soloist with the College Orchestra in both the Boccherini cello concerto and the Tartini concerto for viola de gamba.

Valter Poole Will Conduct Detroit and New York Orchestras

Valter Poole, conductor of the Michigan Symphony, Detroit, will direct two concerts of the New York City Symphony on June 1 and 4. The summer concerts of the Michigan Symphony commence in June at the Grosse Pointe H. S., Detroit and will run for nine or ten weeks. Many novelties and first performances will be featured. Soloists will include local artists. Mr. Poole recently directed an augmented orchestra in a performance of Roy Harris' Folk Song Symphony before audience of 2,500 at the Mackenzie H. S., Detroit, this being the second program of the Harris Festival. Harry Seitz prepared the chorus of 80 from Central H. S. Johana Harris, pianist, was soloist in the Concerto for Piano and Strings. The program opened with Harris' Third Symphony.

Winifred Christie Holding Classes for Mexican Government

MEXICO CITY.—Winifred Christie, on the invitation of the Mexican Government, is giving a course on the double keyboard piano at the National Conservatoire of Music here. The class meets two mornings a week. Miss Christie also is fulfilling numerous concert engagements.

Rose Raymond Judges Piano Auditions

Rose Raymond is one of the judges for the National Guild of Piano Teachers' Auditions in Richmond, Va., this month. Miss Raymond was guest artist at a recent meeting of the Associated Music Teachers League in Steinway Hall, New York. She gave a group of piano solos and spoke on the Importance of Movement in Piano Playing.

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BENJAMIN GROBANI
Baritone
"Round, sonorous voice . . . musical authority and technical address."—N. Y. Times
Mgt.: Milton Bendiner, Steinway Hall, New York

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CHICAGO

(Continued from page 3)

Morris, Fred A. Poor, William D. Saltiel, Abner J. Stilwell, and Conrad H. Poppen Husen.

At the close of the most brilliant season in its fifty years of activity the Chicago Symphony Orchestra announces its plans for 1941-42. If the golden jubilee year was brilliant, the next season looks no less stimulating. Musical Director Frederick Stock has scheduled orchestral programs of unusual distinction for the season, which opens Oct. 16 and will continue for twenty-eight successive Thursday evening and Friday afternoon concerts, twelve Tuesday afternoons and series of Pops and Young Peoples' Concerts.

Toscanini's Conducting Thrills

Arturo Toscanini conducted the Chicago Symphony Orchestra in a pension fund concert which netted some $13,000 to the worthy cause. Toscanini did much more than offer his services, for in his "debut" at the head of our orchestra in its own home he lived up to his universal reputation as the invincible conductor of the day. The veteran leader gave performances that will live long in the memory of the few thousands fortunate enough to secure seats, for the hall had been sold out two months in advance.

Pons and Kostelanetz Stir Enthusiasm

Lily Pons and her no less popular conductor-husband, Andre Kostelanetz, with the assistance of a large symphony orchestra gave a concert at the Civic Opera House under the management of Harry Zelzer that swelled considerably the coffers of the Margaret Etter Creche. Pons, in the best of voice, created a sensation by the beauty of her song, astonishing pyrotechnics and her charming personality. Kostelanetz directed the orchestra superbly besides giving the singer excellent accompaniments.

Civic Orchestra Closes Season

Hans Lange has done great work these past few years with the Civic Orchestra, but never was the potency of this body of young players so marked as at its final concert. Beethoven's ninth symphony received a praiseworthy performance by the orchestra, the combined choruses of the Lake Shore Choral Society, the Chicago Singverein and a quartet of capable singers—Lois Fehr, soprano; Anne McIsaac, contralto; Leonard Balsamo, tenor and Holger Sorenson, bass.

Apollo Musical Club's Final Concert

The Apollo Musical Club terminated its sixty-ninth season with a grandiloquent performance of Verdi's Manzoni Requiem under the baton of Edgar Nelson. Conductor Nelson must be congratulated not only for having trained his large cohorts to a point of perfection but also for having selected as soloists four of Chicago's "top" oratorio singers—Esther Hart, Ruth Heizer, William Miller and Mark Love. Miss Hart has the voice for the high tessitura of the Verdi score. Ruth Heizer is the possessor of a contralto that can reach low domains and the highest altitudes with ease and power. A first class musician, she made her presence felt in the various solos and concerted numbers. Mr. Miller has grown considerably in vocal opulence since he was last heard here. The timbre of his crystalline voice is more meaty, but no less beautiful. There is no basso like Mark Love hereabouts even when he appears on crutches, as on this occasion, due to a broken ankle. Love knows how to sing oratorio or opera, and he made his performance vital and telling.

Stock Guest Conductor With Swedish Choral

Frederick Stock conducted the Swedish Choral Club in the second half of its silver anniversary concert in Orchestra Hall with magnificent results. The 250 members of this sterling organization, inspired by the guest conductor, sang the Kodaly Te Deum and Bruckner's 150th Psalm as well as the Chicago Symphony Orchestra played the accompaniments. Harry T. Carlson had trained his forces proficiently. Conductor Carlson directed the Mozart Mass and Vaughan Williams' Towards the Unknown Region in masterly manner. The Club was fortunate in having four distinguished soloists, Thelma Von Eisenhauer, soprano; Elizabeth Brown, alto; Harold Haugh, tenor, and the reliable Mark Love, bass.

Morini and Garbousova in Benefit

The American Jewish Congress' concert for the benefit of British War Relief in Orchestra Hall proved a financial and artistic success. Erica Morini's playing of the Mendelssohn Violin Concerto was technically and interpretively magnificent and the same unstinted praise must be set down to chronicle the performance of the Saint-Saëns Concerto by Raya Garbousova, cellist. Both artists found in the Woman's Symphony Orchestra an instrument capable of coping with all demands. The orchestra, under Izler Solomon, also distinguished itself in the Bloch Concerto Grosso and the Leo Weiner Serenade in F minor.

Pageant of Immortal Greece

Jean Fardulli, Marion Schroeder, Minas Booras, Josef Cristea and many other singers connected with the pageantry bearing the title Immortal Greece must be highly congratulated for a gigantic spectacle which was witnessed by a capacity audience at the Civic Opera House.

George Chavchavadze at Orchestra Hall

Henry E. Voegeli is another impresario in whom patrons of music have confidence. Though George Chavchavadze had never before appeared here, Orchestra Hall was jammed for his debut recital. The Russian pianist of noble birth is an aristocrat of the keyboard, if we take as criterion his interpretation of Debussy's Suite, the only part of his well-built program we were able to hear on a busy Sunday afternoon.

CHARLOTTE SYMONS AND PETER DODGE HOIERMAN, her son, enjoying a Spring walk in Evanston, Ill. The soprano is now concertizing in the Middle West.

Marshall Field Choral Society and Thomas Heard

Thirty-five years ago a group of employees of Marshall Field & Company promoted a choral society. Annually since then, the mixed choir of uncommonly fine singers gives a recital in Orchestra Hall with a notable soloist. This spring the choir surpassed itself in tonal richness, and clear diction in a miscellaneous program. That Edgar Nelson, its conductor for many years, has evidently trained his choristers with a view of expanding their efficiency in the matters of colorful interpretation, good attacks and ensemble, was demonstrated in the Sanctus from Verdi's Requiem Mass, Tchaikovsky's Cherubim Song and César Franck's Psalm 150. Three times in the past decade the Marshall Fieldans have called upon John Charles Thomas as soloist, and never has he satisfied more than at this concert.

Mu Phi Epsilon Chapter Benefit Concert

Mu Iota Delta chapter of Mu Phi Epsilon made no mistake in its choice of Maud-Key Shelton, soprano and Jeanette Risler, pianist, for the benefit concert for its settlement school, for both are popular and Kimball Hall was well filled. Miss Shelton has gained considerably in her vocal address since her debut with the Chicago City Opera, for she has learned that a voluminous voice of wide compass can be modulated to suit the mood of a song. The gifted soprano showed originality by singing several contributions to harp accompaniment. With Bernard Helfrich at the piano she offered operatic arias and songs with the artistry that comes only from assiduous work. Miss Risler has much in her favor—fluent technic, fleet and strong fingers and interpretative gifts above the average.

Chicago Club of Phi Beta Presents Members

Lulu Raben, violinist; Marguerite Lanz, pianist, and Alice Ingersoll, dramatic reader, joined forces in making the concert given under the auspices of the Chicago Club of Phi Beta a huge success. Each participant deserves favorable comment and all pleased greatly the large assemblage in Curtiss Hall.

Podolsky Students Prsent British Empire Music

Annually Leo Podolsky presents his artists and advanced students in a series of programs devoted to specific aspects of musical history and the development of piano repertoire. The sixth series, showing the evolution of piano music within the British Empire, consisted of three unique programs in which Mildred Svisik, Russell Hedberg, Elizabeth Luke, Eleanor Hindson, Milan Zirovich, Wade Parks, Evelyn Wildman, Berniece Riseborough, Roberto Savler and Irma Youngfelt not only proved themselves able interpreters and excellent pianists, but reflected the thorough training received at the hands of a master musician.

Sigma Alpha Iota Spring Musicale

At a spring tea and musicale given by Mrs. Oliver C. Saunders, national second vice-president, and Mrs. John C. Carroll, national honorary-patroness chairman of Sigma Alpha Iota, in honor of the chapter and patroness members of the Chicago and Evanston chapters at the Woman's University Club, plans for the August convention in Los Angeles were disclosed and an enjoyable musical program was furnished by Ida Krehm, pianist and Edna Thompson, soprano.

Esther Goetz Weds

Esther Goetz, soprano, head of the music department of Woodrow Wilson Junior College, was married on April 11 to Melvin Leon Gilliland in Evansville Indiana.

Elaine De Sellem Sings for American Opera Society

Elaine DeSellem's contribution to the American Opera Society's all-American program was outstanding in that the mezzo-sporano was in excellent voice and sang with that musical intelligence and refined style that marks the fine artist. Her choice of songs showed excellent taste and knowledge of what the public likes. Richard Hageman, P. Marinus Paulsen, Charles Cadman, David Guion, Richard Kountz, Deems Taylor, Edward Collins, Eleanor Everest Freer and Winter Watts were the composers whom Miss DeSellem interpreted so admirably and won the instant approval of the musical audience.

DeYoung Studio Activities

The Monday Evening Artist Classes at the DeYoung studios have been featuring a series of oratorio performances, in which only the solo portions of the ora-

(Please turn to page 26)

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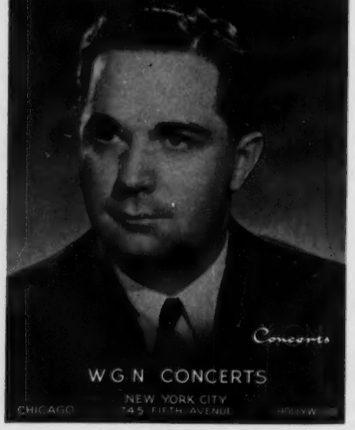
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Recitalists Win Hollywood Acclaim

(*Continued from page 4*)

Helen Traubel's Los Angeles debut in the Philharmonic Auditorium evoked wild enthusiasm. Sensitively balanced accompaniments were provided by Coenraad V. Bos. Beethoven songs and Wagner arias from Lohengrin and Die Walküre, Schubert and Strauss Lieder were given with consummate artistry and Voi lo sapete from Cavalleria Rusticana with impassioned fervor. Negro Spirituals and art songs by Carl Engel, Blair Fairchild and McNair Ilgenfritz completed the program. Eleven encores were demanded. As the singer returned after the intermission, Lazar Samoiloff, well known vocal teacher, rose and suggested a standing tribute. The entire audience rose and applauded vehemently.

Iturbi and Thomas in Recitals

Jose Iturbi's superb pianism brought a vociferous ovation from the audience which filled the Philharmonic Auditorium. He gave a fresh and vital exposition of the Mozart D major Sonata (KV 284) and a sturdy reading of the Beethoven Andante favori. Schumann's Butterflies lightly preceded a magnificent presentation of the Brahms Variations on a Theme of Paganini. After two Debussy Preludes came Bourrée Fantasque by Chabrier; Desir by the present writer and two lovely Infante numbers.

The inimitable song characterizations and ballads of John Charles Thomas always win his auditors, even though the baritone was not in his best voice for his Philharmonic Auditorium concert. An old French group climaxed humorously in an aria from Gretry's Les Deux Avares. An Italian group listed Cimara, Alfano, Respighi, Castelnuovo-Tedesco and Giannini works, and Rodrigo's farewell from Don Carlos. Elinor Remick Warren's lovely Christmas Candle headed a group in English. Carroll Hollister supplied impeccable piano accompaniments and a solo group.

Hofmann's Pianism Hailed

Josef Hofmann's superlative interpretative artistry provided a thoroughly enjoyable concert at the Philharmonic Auditorium on May 2. He began authoritatively in the Bach-Liszt Chromatic Fantasy and Fugue and the Beethoven Sonata, Op. 31, No. 3, his lovely piano tone singing in a Chopin group. He gave Rachmaninoff's liquid Barcarolle, an effective Medtner Prelude in E flat, Scriabin's Danse languide, a merry Danse rustique of Rudolph Ganz, and Anton Rubinstein's Etude on false notes. Among the eight encores were a Nocturne and Minuet of Paderewski and a delightful Elfenspiel by Karl Heymann.

Kolia Levienne gave a cello recital assisted by the Meremblum Junior Symphony Orchestra in the Wilshire-Ebell Theatre May 1, as the first of a concert series to raise money for the Musicians' Hospital Foundation. He played with skill and authority of interpretation backed by a splendid technique that took all difficulties in its stride. Meremblum conducted his young players deftly. Paul Sawtell led his arrangement of a Valentini sonata.

Thomas' familiar opera, Mignon, furbished with new dialogue and an excellent English translation, was admirably stage directed by George Houston and skillfully conducted by Richard Lert for three performances, with three different casts of young performers under the auspices of the Los Angeles Evening School for Adults. At the second presentation, Thora Mattiason was an attractive Filina, Frieda Starr a pleasing Mignon, Harold Peterson an effective Laertes, and Norwood Smith the Lothario.

Zador Tarantella Premiered

Eugene Zador's new Tarantella, a spirited work, brilliantly orchestrated, was given its premiere by the WPA Symphony Orchestra under James Sample in Embassy Auditorium, and won a prolonged ovation for the composer. Erna Rubinstein was guest violin soloist, giving romantic exposition to the Bruch First Concerto and introducing a sentimental Gypsy Rhapsody by Alex Hyde. Sample directed with surety, presenting also Griffes' Pleasure Dome of Kubla Khan, Schubert's Rosamunde Overture and the Strauss Don Juan.

Duo-pianists Roxana Byers and Wallace Kotter showed themselves a highly promising new team in their debut recital in the Wilshire-Ebell Theatre. A Mozart Serenade, eight Bach Two-Part Inventions, the G minor Fantasie and Fugue, a Suite by Louis Aubert, a descriptive Bells of Saint-Cloud by Frances Marion Ralston, a pictorial Scenic Highway by Donald Midgley, Chopin, Strauss and Pattison works comprised their program.

The light opera series at the Mason Theatre continued with a bright presentation of Lehar's The Merry Widow under Theodore Bachenheimer's assured stage direction and Jaye Rubanoff's firm baton. Virginia Card showed personality and vocal charm in the title role, with male voice honors going to Richard Bradley as De Jolidon. Pamela Caveness made a promising debut as the flirtatious Natalie, with John Hendrik as an experienced Danilo.

Mary Sinclair Taylor Works Heard

A program of compositions by Mary Sinclair Taylor was given at the Santa Barbara Ave. Methodist Church with Sylvia Jones, soprano; Adnamae Hoffman, alto; Donald Erdman, tenor; Alfred Stuart, baritone, and Eleanor Kemble and Barbara Lyman assisting the composer at organ and piano. There were three well constructed, melodically appealing songs for soprano, two contralto sacred songs effectively written for low voice, two devotional sacred songs for tenor and baritone, and a highly meritorious short cantata, Revelations of St. John.

Florence Russell's Little Opera presented Mozart's The Marriage of Figaro in an English version directed by Smith Russell at the Troupers Theatre, the cast of young performers winning the approbation of their auditors. Patricia Russell as Cherubino showed histrionic ability equal to her vocal talent. Elmer Wells acquitted himself creditably as Figaro, with Adelaide Jeffras as an attractive Susanna, Elizabeth Walberg as the Countess, Smith Russell, Jr. and Blanche Nye sharing comedy honors as Basilio and Marcellina, Frank Cornwell as Bartolo, and Gertrude Shawn, Joe Baker and John Shubin completing the cast.

* * *

Susanna Foster, Paramount's 16-year-old singing star, vocal student of Gilda Marchetti, was soloist with the Los Angeles Philharmonic Orchestra, led by Albert Coates, for the Easter sunrise service in Forest Lawn.

* * *

Jeanette MacDonald just can't seem to keep away from those "lucky M" roles. Once again she plays a character whose name commences with M, the heroine Moonyean, in Smilin' Through.

HENRI TEMIANKA, LEO KEMPINSKI and ALEC TEMPLETON,
left to right, at Sausalito, Calif., discuss the new violin concerto which Mr. Templeton is writing for Mr. Temianka. The violinist recently was soloist on the former's radio program. Mr. Temianka and Maxim Schapiro, pianist, on April 9, in San Francisco, concluded a series of six recitals, The History of the Sonata. Mr. Temianka was soloist with the El Paso, Tex., Symphony Orchestra, H. Arthur Brown, conductor, in the Symphonie Espagnole of Lalo. He has been invited by Mrs. Elizabeth Sprague Coolidge to appear in the Mozart-Milhaud Festival in Berkeley, Calif., and plans to spend his summer in that state and in New Mexico.

NFMC Biennial to Hear Chorus of 1,000 in Work by Klemm

BALTIMORE, MD.—A massed chorus of over 1,000 voices will feature, at the biennial convention of the National Federation of Music Clubs, to be held at Los Angeles in June, a new chorus by Gustav Klemm, composer and conductor. The work, called The Housekeeper, to words by Elizabeth Evelyn Moore, of Rochester, N. Y., will be presented on the closing day of the convention and will be one of the two original works by American composers on the program which will be concluded with Mr. Klemm's chorus.

During the spring, one of the national radio networks will broadcast a performance of the chorus so that the members of the chorus, now scattered all over the United States, may listen in and pattern their preparation of the work on the coast-to-coast broadcast performance.

Igor Gorin, baritone, recently used Mr. Klemm's new song, September Day (Pont de Neuilly), on his Town Hall debut recital. This song, lyrics by Sara Teasdale, is also being used extensively this season by Lucy Monroe, soprano of the Chicago Opera Company. Lansing Hatfield, baritone, has sung another of Mr. Klemm's newer songs, Tom Cats, on many of his concert engagements and Robert Weede, baritone of the Metropolitan Opera Company, is singing from MS, Mr. Klemm's Weary Goin' in over 30 of his concerts this season for Columbia Concerts Corporation.

AT SOUTHERN CALIFORNIA INSTITUTE OF MUSIC
in San Diego, a trio of faculty members, left to right, are John Crown, head of the piano department; Enzo Pascarella, director of the Institute, and Caesar Pascarella, head of the cello department. Students at the Institute will give a number of recitals this spring.

Roth Quartet in Film

Three programs were given by the Roth String Quartet at the recent Spring Arts Festival at the University of Kansas City. Bela Bartok presented a lecture-recital as part of the festival. Concerts also were given by the Quartet in Montana, Idaho and Oregon. The four musicians now are in Hollywood to appear in a picture based on Schubert's life and directed by Alexander Korda.

Musical Events at College of the Holy Names

OAKLAND, CALIF.—Mary Ellen Cory, violinist, was soloist at the second concert by the College of the Holy Names Orchestra at the college. Herman C. Trutner conducted with Nadine Sherwood as student conductor.

Seven new members were initiated recently into Alpha Pi Mu, music honor society at the college. They are Juanita Dreier, Katherine McCuller, Caroline Simonic, Gertrude Moore, Margaret Farrar, Marilyn Faraudo and Margaret Mary McGihon.

Doris Antone and Martha Jane Benz, vocalists, Catherine Cory, cellist, and Vivian Feiteira, pianist, presented a recent recital.

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St. John Passion Sung at Oberlin

OBERLIN, OHIO.—A feature of the spring season at the Oberlin Conservatory of Music was the Musical Union's presentation of Bach's St. John Passion, at Finney Chapel on April 28. The chorus of 200 and orchestra of 90 were under the baton of Professor Maurice Kessler. Taking major roles in the performance were Harriet Henders, soprano; Joan Pebbles, contralto; William Hain, tenor, and Daniel Harris, baritone, and Ernst V. Wolff, harpsichordist.

Mr. Harris, assistant professor of singing at Oberlin, came to the Conservatory last fall after extensive concert and opera experience. He was a member of the Metropolitan Opera in 1937-38 and 1939. Last year he was on the faculty of Louisiana State University.

Irvin Bushman, graduate student under Mr. Harris, was heard in the important roles of Peter and Pilate. He also sang the bass arias. Frank Numbers, a senior student of Washington, D. C., was heard in supporting tenor parts.

Conductor Kessler played one of the solo viola d'amore parts, and the other was played by Robert Koff, senior violin student of Los Angeles. Professor Leo Holden took the organ parts. Dorothy Mudge (Edinboro, Penna.) was solo cellist; Margaret Ruby (York, Penna.) was English horn and oboe soloist, and Olga Bloecher (Wheeling, W. Va.) played the solo flute parts.

Boyce Conducts Choral Groups in Spring Concerts

Alfred Boyce conducted the April 29 concert of the Apollo Club in the Brooklyn, N. Y., Academy of Music. The 100 male voices were heard in a varied program including Rubinstein's Seraphic Song, Robinson's British Grenadiers and the Hallelujah Chorus from Messiah. Jean Watson, contralto, sang arias and songs of Saint-Saëns, Brahms and others. John Corigliano, assistant concertmaster of the Philharmonic-Symphony, played numbers of Kreisler and others. Jean Sahlmark and Herbert Jaffe were the accompanists for the soloists.

Mr. Boyce also directed the Morning Music Club of Nyack on April 18 when William B. Hoke, basso-cantante, was the assisting soloist. The program included Mrs. H. H. A. Beach's We Who Sing, Philip James' Spring Song and A. Walter Kramer's arrangement of Massenet's Crépuscule as well as numbers by David Stanley Smith, Bruno Huhn, Griffes-Bement, Rogers and others.

The second concert of the Manufacturers' Trust Company Mixed Chorus in the Hotel Astor on April 17 was also under Mr. Boyce's baton. Michael Franz, violinist and Andrew L. Gomory, organist, were soloists, with Harry Allaire as accompanist.

Photo by Apeda

ALFRED BOYCE

Edna Phillips Resigns

Edna Phillips, first harpist of the Philadelphia Orchestra for 11 years, has resigned.

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Heard in the Studios

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Kathryn Meisle, contralto, concluded her concert season at the Cincinnati May Festival when she sang the contralto parts in Israel in Egypt and Prince Igor.

Frederick Jagel, tenor, and Miss Meisle sang at the Charlotte (N. C.) Festival. He then left for Havana where he appeared in the Pro Arte Opera season under the management of Giorgio D'Andria, after which he took a plane for his engagement at the Cincinnati May Festival. M. Jagel again sings in the San Francisco Opera season next fall as well as at the Metropolitan.

Edward Roecker, baritone, has been engaged for leading roles by J. J. and Lee Shubert.

Ray Middletown, baritone, is making his first moving picture with Ona Munson for Republic. He also will make a three months' concert tour under the management of the Columbia Concerts Corporation.

The foregoing artists are from the William S. Brady studios in New York.

Leon Carson

Charles Deger, tenor soloist at Clinton Ave., Community Church, Brooklyn, N. Y., sang in The Crucifixion there and in Dubois' Seven Last Words at St. Stephen's Church, Arlington, N. J. Mary Dancy, contralto, soloist at the Douglaston (L. I.) Community Church, participated in Maunder's Olivet to Calvary and was special soloist at Holy Trinity Lutheran Church, New York City, recently. Marion Charles, mezzo soprano, gave a recital for the Bloomfield (N. J.) Woman's Club. Charles Miller, baritone, participated in Maunder's Penitence, Pardon and Peace at Trinity Episcopal Church, Irvington, N. J.

Allan Gallu, tenor, has returned from a tour as soloist with the Penn State Glee Club appearing in Reading and Harrisburg, Penna.; Orange, N. J.; State College, Penna.; New York and other cities. He gave a concert at Nyack, N. Y., and appeared in The Crucifixion at Ridgewood, N. J. Mildred Hohner, contralto, was soloist at a special service at Trinity Lutheran Church, New York. Agnes Latimer, contralto, sang in The Crucifixion at the Church of the Advent, Bloomfield, N. J. Inez Church, soprano, was special soloist recently at the East Side Presbyterian Church, Paterson, N. J. Annamae Vogelzang, soprano, gave a recital at First Reformed Church, Passaic, N. J. Charlotte Bieg, contralto, was special soloist at the Church of the Resurrection, Richmond Hill, L. I. Alice Jesraly, soprano, was soloist in Dubois' Seven Last Words at Grace Methodist Church, Montclair, N. J.

All are from the New York studio of Leon Carson.

Culp-Dornay

Fank Richads, from the Culp-Dornay Studios, is touring with the Columbia Opera Company, singing baritone roles in Carmen, Faust and La Boheme. Jane Witon, English film star, recently completed an engagement in the Plaza Persian Room.

Edith Gaudenzi

Artists from the New York studios of Edith Gaudenzi continue active in concert from coast to coast. Nancy Kenyon gave a recital recently in Providence. Ella Belle Davis has appeared in Eastern cities in programs and will be heard soon in Richmond, Va. Martha Daughn-Locker, following her recent New York recital in Town Hall, has returned for engagements on the Coast.

Adelaide Gescheidt

James Blauvelt was the leading tenor in the Bluehill Troupe's presentation of Trial by Jury from April 23 to 26. Beatrice Donley, contralto, is soloist at All Saint's Church, Great Neck, L. I., and Temple Israel, Lawrence, L. I. She recently appeared in a performance of Verdi's Requiem at Plainfield, N. J., and as soloist for the St. Patrick's Glee Club at the Hotel Astor and has been re-engaged for the Duke University Music Series. Virginia Bartow, soprano, appeared recently in Montclair and the Oranges.

Elizabeth Eade, soprano, is soloist at Union Presbyterian Church, Brooklyn. Catharine Fuller, coloratura soprano, appeared over WHO on April 24. Helen Harbourt, soprano, soloist at Union Congregational Church, Montclair, N. J., was soloist on May 5 with the Rahway Male Chorus, on May 9 with the Elizabeth Women's Chorus and on May 14 with the Metropolitan Women's Glee Club, New York. On May 22 she sings with the Apollo Club at Asbury Park, returns there on June 3 to the Hamilton School and on June 18 is soloist with the Associated Glee Clubs at Elizabeth.

Beverly Kreamer, soprano, is soloist at Queen of Peace Church, Flushing, L. I. Byrtie Ladd, contralto, has been appearing with Fred Waring's radio company. Herbert Levine is bass soloist at the Spanish and Portuguese Synagogue, New York. Clarke Maynard, baritone, is music supervisor at the junior high school in Elizabeth, N. J., and soloist and choir director at the Universalist Church in Newark. Leora Shaw, contralto, is soloist at Asbury Methodist Church, Crestwood, N. J. Edythe Poynter, contralto, is soloist at Watchung Congregational Church, Montclair, and appeared at Rest-

Galamian Plans Summer Classes Again at Elizabethtown, N. Y.

Ivan Galamian, violin pedagogue, will hold classes in Elizabethtown, N. Y., this summer. Among students and younger artists who will work with Mr. Galamian again will be Roland Gundry, who has just completed a coast-to-coast tour of forty concerts; Paul Makovsky, whose appearances included a performance of the Brahms Concerto with the Boston Symphony Orchestra, Serge Koussevitsky directing, and who is giving two concerts in Cuba for the Havana Pro-Musica in the spring season; Harry Cykman, winner of the Naumburg Foundation award who made his New York debut in Town Hall; Charles Petremont, who following his appearance with the Indianapolis Symphony, Fabien Sevitsky directing, was immediately re-engaged for next season; Charles Libove, youthful member of Mr. Galamian's class, who played the Mendelssohn Concerto recently with the Mozart Chamber Orchestra, Robert Scholz conducting; and Ura Osmolovsky, who with Harry Cykman played the Vivaldi Concerto for two violins with the Mozart Chamber Orchestra.

Mr. Galamian pointed out his reasons for choosing Elizabethtown. The surroundings are both healthful and beautiful, he said, and the Social Center of Elizabethtown has excellent recreational facilities which give a good balance to study and practise. A pleasant feature of last summer which will be repeated this season was the presence of Gregor Piatigorsky, who has a summer residence in Elizabethtown and with whom the more advanced students had the privilege of playing chamber music.

Photo by Lipnitzki, Paris
IVAN GALAMIAN

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land Memorial Park, Hanover, N. J.

John Pettersson, tenor soloist at Lafayette Ave. Presbyterian Church, Brooklyn, was heard in Verdi's Requiem and Rossini's Stabat Mater recently. For two years he has been a member of Waring's Glee Club.

All are from the studio of Adelaide Gescheidt.

Elizabeth Simpson

Activities of members of Elizabeth Simpson's artist and professional piano classes include the appearance of Elwin Calberg with the Oakland Symphony Orchestra in Rimsky-Korsakoff's C sharp minor concerto; Mary Barbis, 17, with the Young People's Symphony Orchestra of Berkeley, in Mendelssohn's Capriccio Brilliante; Jean Gray Hargrove, the Etude Club of Berkeley; Evelyn Romberg Olssen, at the Community Playhouse, San Francisco; Stella Howell Samson, the Berkeley 20th Century Club; Vera Woropaieff, the Young Russian Society in San Francisco; Doris Osborne, the Oakland Women's City Club, and Ellen Ney Marshall for the Fortnightly Club of Palo Alto.

Carreiro Pupils in Concerts

BOSTON.—Voice pupils of Theo S. Carreiro will present a concert at Brown Hall on May 26. On June 17 at Jordan Hall, Mr. Carreiro's advanced pupils will present arias from operas and oratorios. A guest organist will assist.

Mr. Carreiro has been conducting monthly recitals and lectures in his studio, which is now equipped with recording facilities, and radio microphone and receiver.

Marion Freschl to Teach

Marion Freschl, contralto, who has travelled extensively presenting her programs of folksongs of all countries, has arrived from Switzerland and will make her home in Philadelphia opening a studio there for program making and vocal instruction. Mme. Freschl also will be in her New York studio once a week during the season.

Alumni in Annual Tribute to Kate S. Chittenden

The MacDowell Club, New York, was filled on April 25 by alumni of the American Institute of Applied Music, gathered to pay tribute to Kate S. Chittenden, who also recently celebrated her eighty-fifth birthday. Lawrence J. Munson, vice-president of the association, was introduced by Chairman Annabelle Wood, and he in turn announced the program of music. The Gotham Trio, consisting of Florence Hubbart, Hugo Fiorato and Paul Duborg; Leslie Hodgson, pianist, and two pupils of the Hartley House Music School (Miss Wood, director), Edna Epstein and Edward Liebling, cellist, collaborated in a program followed by cordial and highly interesting remarks by Miss Chittenden.

N. R.

Berúmen Returns from Havana

Ernesto Berúmen has returned from Havana and resumed teaching at the La Forge-Berúmen Studios in New York. Together with Frank La Forge, Mr. Berúmen will this year again conduct a summer school and present their artist pupils in a series of musicales, an important feature of the studios for many seasons past.

While in Havana, Mr. Berúmen held master classes at the International Conservatory and gave a series of lectures on piano pedagogy. As a special feature, he held master classes for children for the first time in Cuba. The artist also appeared in two piano recitals.

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Chicago Has Stirring Fortnight

(Continued from page 20)

torios were performed. This gives soloists the unique experience of singing the complete oratorio solo role without the usual accompanying chorus. On March 17 a Handel's Messiah was given with Ethyl Wilkins, soprano; Genevieve Tuck, contralto; Irving Sugar, tenor and Crosby Kelly, baritone, singing the solos. Mendelssohn's Elijah was the second offering with Lillian Sugar, soprano; Anne McIsaac, contralto; Stuart Ball, tenor, and Robert Spiro, baritone, as soloists. In the performance of Handel's Creation the feature parts were taken by Lois Fehr, soprano; Matthew Farruggio, tenor and Holger Sorenson, baritone. All of these performances, presented with fine artistry and wholly adequate vocal technic, were given in strictly authentic oratorio style.

Mu Phi Epsilon's Alumnae Chapter Gives Musicale

A special feature of the musicale given by Chicago Alumnae Chapter of Mu Phi Epsilon at the Arts Club was the group of modern piano numbers played by that champion of modern composers, Cara Verson. Choosing her selections with intelligence, she presented them in such illuminating manner as to make Debussy's That Which the West Wind Has Seen, Castelnuovo-Tedesco's Nocturne, Pittaluga's Garotin, and Alhambra and Habanera by Cassado thoroughly enjoyable. Miss Verson has the technic and musicianship necessary for making modern works fascinating. Lois Anderson delivered some fine violin playing in three numbers and Olive June Lacey won hearty approval for her excellent singing of a group of American songs. Frances Grund played most artistic accompaniments.

Howard Wells Student Wins Contest of Society of American Musicians

Carol Silver, student of Howard Wells, won the contest for pianists sponsored by the Business Men's Orchestra and the Society of American Musicians. She was to play as soloist with the orchestra under George Dasch on May 7 in Orchestra Hall. Carol, who has just turned 17, has studied with Mr. Wells for the past six years. She is a product of his teaching, as her first lessons were with young teachers trained by Mr. Wells—the late Leendert Van Ryn, with George Seaberg and her theory work is under the guidance of Willis Charkovsky, also connected with the Wells studio. She has won three other contests of the Society of American Musicians—the primary in 1933, the junior in 1936 and the senior in 1937. In October, 1939, she appeared in joint recital in Kimball Hall under their auspices.

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George Van Photo

NEW JERSEY SYMPHONY ORCHESTRA CONCLUDES 19th SEASON

with a concert at Orange High School. Left to right: Russell B. Kingman, honorary president; Joan (Mrs. Frederick T.) Kelsey, concertmaster, and conductor Frieder Weissmann. They are standing before the booth where the orchestra's first recording, Let Your Light So Shine, based on the adagio of Schumann's cello concerto, was sold for the benefit of Bundles for Britain.

Beecham to Conduct CBS Orchestra in Two Programs

Sir Thomas Beecham, following his appearances as guest leader of orchestras in this country and Canada, conducts the Columbia Broadcasting System Orchestra on June 1 and 22. Betty Humby, British pianist, will be soloist in the Delius and Mozart concertos. Sir Thomas, who directs four programs of the June Festival in Montreal, also appears at the Newark Festival and opens the Ravinia Park season in Chicago, conducting from June 27 to July 13. Later in the summer he will go to Mexico City.

In the fall and winter he appears as guest leader at five concerts of the Philadelphia Orchestra in that city, New York, Washington and Baltimore. He also expects to lead some choral works in New York and Eastern states next season.

Josef Wagner to Conclude House Concerts Series

Josef Wagner, composer-pianist, concludes his series of "house concerts" on May 24 when he will play a Mozart-Schubert-Brahms program. The fourth in the series on May 3 presented Mr. Wagner and Bruno Eisner in Mozart, Schubert, Ravel and Stravinsky four-handed piano numbers. Mr. Wagner plans to continue the series next year with various programs including compositions by Americans. The programs are given in his New York studio.

Mr. Wagner and Ernst Drucker, violinist, tomorrow night (May 16) will appear in Amityville, L. I., the program including the former's second sonatina. They recently were heard in a joint program in Brooklyn.

Albany Orchestra Ends Season with Premieres

ALBANY, N. Y.—Two first performances marked the final concert of the season by the Albany Symphony Orchestra, Rudolph Thomas, conducting. It brought to a close the tenth year of the ensemble. Caprice Symphonique, by Gerson Oberstein, a member of the viola section of the orchestra, which was written last summer, had its first hearing anywhere. Mr. Thomas also gave the first offering here of the entr'acte from Alfred Bruneau's Messidor. Elizabeth Alrutz was soloist in Grieg's piano concerto.

Grainger and Goldyne Present Joint Recital in Teaneck

Percy Grainger, pianist-composer, and Jula Goldyne, Dutch mezzo soprano, who recently arrived in this country, gave a joint program in Teaneck, N. J., on April 18. Mme. Goldyne, now on her first tour, has been heard on several European broadcasts and as soloist with the Amsterdam Concertgebouw Orchestra under Mengelberg. Her program included two songs by Mr. Grainger, Sprig of Thyme and Shallow Brown.

Figueroa Brothers to Start Puerto Rican Radio Series

The five Figueroa brothers will present a series of chamber music programs, including quartets and quintets, under the auspices of the Puerto Rico Telephone Company, which will be broadcast over WKAQ starting June 2. Jose Figueroa, violinist, is making five recordings for RCA-Victor. He and Narciso, pianist, and Rafael, cellist, recently gave their sixth recital at La Casita, New York.

Institute Aid Fund Concert

The second in the series of three concerts for the Student Aid Fund of the Institute of Musical Art was given on April 7 in the recital hall. Georges Barrere, flutist; Horace Britt, cellist; Jerome Rappaport, pianist; Maxine Stellman, soprano, and Sergius Kagen, pianist, contributed their services. Sascha Gorodnitzki, pianist, presented the final program on April 22.

Pupils of the ensemble classes of Rudolph Gruen gave a two-piano recital on April 24. Margarette Thomas Price, pianist, was heard on April 19, and the orchestra of the institute, directed by Willem Willeke, offered a concert on April 21.

Czerwonky Active as Recitalist and Composer

Besides teaching and conducting, Richard Czerwonky fulfills many recital engagements during the season. Recently the well-known violinist has given programs at Alleron College, Alleron, Mich.; Tiffin, O.; Bluffton, O; Berrien Springs, and Kalamazoo, Mich., and at Beaver Dam, Wis.

Mr. Czerwonky's compositions are performed on many programs and his Hungarian Rhapsody for violin and piano has recently been published by the Kjos Music Company of Chicago. J. C.

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